

SURFING FOR GUNS

It's way too easy to buy weapons online **P10**

OLD JOY — AND PAIN

Oscar nominee Sari Gilman on 'Kings Point' **P24**

REBEL GIRLS

Emily Savage talks to Bikini Kill's Kathy Wilcox **P26**

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MESTRANDA CIGARRA KICKS ASS

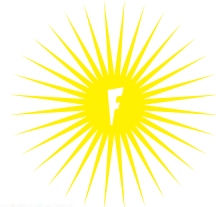
Martial artist blazed a trail for women in capoeira
— and continues to open doors at her Mission District studio.
Plus: Great deals on spas and fitness, places to find your
inner Om, and more. A Health and Wellness special **PAGE 12**

GUARDIAN PHOTO OF MESTRANDA CIGARRA BY SAUL BROMBERGER AND SANDRA HOOVER



THE

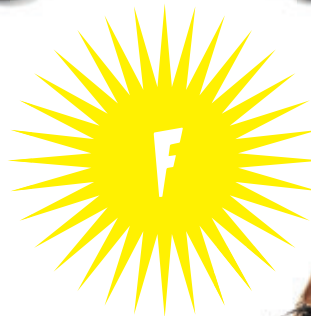
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GUARDIAN INTELLIGENCE

What you need to know

SAVE THE CONCOURSE!

A developer is moving ahead with plans to demolish the Concourse Exhibition Center and replace it with pricey apartments — and the small nonprofits that use the space for events are mounting a last-ditch campaign to save it.

Among the leaders: KPFA, which runs an annual holiday craft fair at the Concourse, offering local artists a place to display their work and bringing in revenue for the community-based station.

The problem, supporters of the Concourse say, is that the city lacks a centralized, affordable center — smaller and cheaper than Moscone, more accessible than Fort Mason or the Cow Palace — for modest-sized community organizations to put on events. The Green Festival's at the Concourse every year. So are a lot of events that clearly would be out of luck if they tried to get into Moscone. Among them: The Antiquarian Book Fair, the SF Quilters Guild, the New Living Expo, the Vintage Fashion Expo ... San Francisco kinds of events.

The developer isn't arguing that the Concourse loses money; it's just that, right now, market-rate residential is the most profitable thing you can do with local real estate. And while the area known as Showplace Square used to be zoned for this sort of light-industrial use, the Eastern Neighborhoods Plan envisions tens of thousands of new residential units in the area. This would be one of the first projects to displace the old use for the new — costing jobs and a nonprofit venue in the process.

The Planning Commission takes up the project Jan. 24, after which it will wind up at the Board of Supervisors.

MALIA COHEN

FLY THE HARVEY SKIES

When David Campos announced his push to rename SFO the Harvey Milk International Airport (please, please let the call letters be HoMO), our hearts were all aflutter. Sure, Milk's the obvious choice for this kind of tribute — much better than a battleship, too. But what about all the other local gay icons, just as deserving of architectural renaming tributes of their own? David, here's a list

for next gay-name moves:

- San Jose Sarria, the Widow Norton, International Airport
- Ginger Coyote Transamerica Pyramid
- Carol Migden DMV
- Carol Queen Anne Hotel
- Mark Leno Gulch
- Steps of Sister Roma Caffè
- Sylvester Gate Bridge
- Rincon Wiener



ARNOLD'S GUNS

Gun control is part of the national discussion (finally!), but not in our former governor's movie life. *The Expendables II* featured some of the most overblown shooting scenes ever (tens of thousands of rounds of fake ammo um, expended), and his latest, *The Last Stand*, is packed with illegal guns. So what does the man who once ran a state with some of the tightest gun-control laws in the land have to say? Hard to figure out. Here's Arnold talking to AP: "I personally feel that this is entertainment. The other thing is a serious real life tragedy. I think that we are going to continue doing entertainment. That is what we are doing as our profession, but at the same time, we all have a responsibility, I think, to improve the situation that we are in. Tough stand."

THE PRICE OF A CHALLENGE

Two candidates challenged Sup. David Chiu in his efforts to win a third term as board president: Sup. Jane Kim and Sup. Malia Cohen nominated each other, and both talked about the importance of a woman of color in a leadership role. Neither had six votes and they both eventually backed off in favor of Chiu. But when it comes to committee assignments, disloyalty, apparently, has its price: Kim really wanted to be on the Budget Committee, and was passed over; instead, she's on Land Use (but not the chair) and will chair the joint

City and School District Committee. Cohen really wanted Land Use, and instead got Government Operations — and chairs nothing.



JANE KIM



GOING GAGA

One of the best parts of a Lady Gaga concert is the Little Monster watching. Her fans at the HP Pavilion in San Jose last week did not disappoint. There was exaggerated makeup, light-up bows, neon wigs, glittery platforms, studded vests, shredded fishnets, the girl in the bathroom we caught affixing caution tape to her breasts, feathers in caps, the grand costumed Marie Antoinette, and the poor young thing in cat makeup who puked in the pit and had to be helped out by security mere minutes before Gaga finally took the stage. | AP IMAGES PHOTO BY WONG MAYE-E

MAYOR VETOES SCHOOL FUNDING

The new politics of the Board of Supervisors came a bit into focus last week when Sup. Jane Kim moved to send a \$2.5 million supplemental appropriation to the school district, in part to help the district create programs to ensure that all high school graduates can meet the mandated A-G requirements for UC and Cal State schools. The mayor, citing (nonexistent) budget concerns, vetoed \$843,000 from the bill — and while all of the progressive and even most moderate supervisors stuck with Kim, she fell one vote short of the eight she needed to override the veto. Siding, unexpectedly, with the mayor and the most conservative members? Sup. London Breed, who represents the most progressive district in the city.



POLITICAL ALERTS

Send Political Alerts listings to alert@sfbg.com.

THURSDAY /24

FORUM: "WHAT'S NEXT FOR PROGRESSIVES"

Unitarian-Universalist Center, 1187 Franklin, SF. tinyurl.com/pdasf-prog. 7-9pm, free. "Why wait years to challenge the rightward momentum coming from the top of the Democratic Party?" Author and activist Norman Solomon writes in a recent essay. "There is no better time to proceed ... than right now." At this public forum sponsored by the San Francisco chapter of Progressive Democrats of America, Solomon will join panelists Karen Bernal, chair of the Progressive Caucus of the California Democratic Party, and Jodi Reid, executive director of the California Alliance for Retired Americans, in an exchange of ideas for advancing progressive ideals in national politics.

SATURDAY/26

ROE V WADE: 40TH ANNIVERSARY CELEBRATION

Justin Herman Plaza, SF. 10am-noon, free. Join this community celebration for women's rights. Featuring appearances by Dancing without Borders' One Billion Rising Dance Flash mob, balloon twisters, airbrush tattoos, a facepainter, Bubble artist Sterling the Bubblesmith, live music by Trapdoor Social, pro-choice banners and speeches by legal abortion pioneer Pat Maginnis and other community advocates. Silver Ribbon to Trust Women coalition.

MONDAY/28

BENEFIT FOR STRIKE DEBT

Roxie Theatre, 3117 16th St., SF. tinyurl.com/no-debtBA. 7:30-9:30pm, \$10. "You Are Not A Loan" is a fundraiser for Strike Debt Bay Area, a regional chapter of the Occupy Wall Street-affiliated Strike Debt, created to "foster resistance to all forms of debt imposed on us by the banks." Featuring performances by the legendary Jello Biafra, comedians Sean Keane, Kevin O'Shea and others; drag star Lil' Miss Hot Mess, and more.



RALLY TO STOP ATTACK ON RENT CONTROL

City Hall, 1 Dr. Carlton B. Goodlett, SF. tinyurl.com/for-tenants. 12pm, free. Join housing activists for a rally on the steps of City Hall to fend off proposed legislation that could result in an increase in tenant evictions to make way for condominiums. After the rally, make your voice heard at a public hearing of the Board of Supes Land Use Committee at 1 p.m.

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THIS WEEK AT

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ON THE BLOGS

POLITICS

Tim Redmond on Obama, inequality, and San Francisco

The anti-choice rally that'll hit Justin Herman Plaza on Saturday to mark the 40th anniversary of Roe vs. Wade — and what you can do about it

The battle of Brotherhood Way

NOISE

Marke B.'s Party Radar picks up on Mandelbrot, Abandoned Footwear, Red Bull Thre3style, and more

Heads Up: the annual San Francisco Tape Music Festival is back, along with Jhameel at Cafe Du Nord

PIXEL VISION

Cheryl Eddy on the new releases that get you in those cinema seats

A gallery riffs on the anti-graffiti convention that just breezed through San Francisco

SEX SF

James Franco gets Kinky. Let us count the ways

Your week in sexy, sexy sex events

THIS MODERN WORLD

by TOM TOMORROW

1) ALWAYS STAY ON MESSAGE!
--AND SO I PROPOSE THESE SENSIBLE GUN REFORM MEASURES--
DID HE JUST SAY HE'S GOING TO CONFISCATE OUR GUNS?
THAT'S WHAT I HEARD!

2) NOTHING SAYS "RESPONSIBLE GUN OWNER" LIKE THE THREAT OF ARMED INSURRECTION!
IF YOU DON'T KEEP YOUR LAWS OFF MY GUNS, I MIGHT HAVE TO START SHOOTING PEOPLE!
JUST SAYIN'.

3) EMPHASIZE SAFETY!
DON'T WE LOVE OUR CHILDREN ENOUGH TO TURN THEIR SCHOOLS INTO ARMED CAMPS?
ALSO WE SHOULD INSTALL LANDMINES AND TRIPWIRES.
EDDIE THE SAFETY EAGLE CAN TEACH THE LITTLE TYKES HOW TO AVOID 'EM!

4) EXPLAIN HOW EVERYDAY CITIZEN-HEROES WILL HELP KEEP THE POPULACE SECURE!
HOLD IT RIGHT THERE, WOULD-BE MASS SHOOTER! I AM A STEELY-NERVED CERTIFIED PUBLIC ACCOUNTANT--AND I'M TAKING YOU OUT!
CURSES! WHEN I PLANNED MY KILLING SPREE, I DID NOT ANTICIPATE THE LIKES OF YOU!

5) MAKE ENTIRELY REASONABLE COMPARISON OF GUN OWNERSHIP TO CIVIL RIGHTS STRUGGLE.
FIREARM-AMERICANS ARE ACTUALLY BANNED FROM MANY PUBLIC BUILDINGS!
WILL THIS RELENTLESS DISCRIMINATION NEVER CEASE?

6) BE SURE TO INVOKE SLAIN CIVIL RIGHTS LEADER RIGHT BEFORE THE HOLIDAY BEARING HIS NAME!
IF MARTIN LUTHER KING WERE ALIVE TODAY--HE'D TOTALLY SUPPORT THE STRUGGLE FOR UNFETTERED GUN RIGHTS!
TOO BAD I CAN'T-- SINCE I WAS, YOU KNOW, SHOT.

TIC LEGISLATION IS A RENT CONTROL ISSUE

BY TOMMI AVICOLLI MECCA

OPINION If legislation introduced by Supervisors Scott Wiener and Mark Farrell passes the Board of Supervisors next month, as many as 2,000 tenancies in common will be allowed to bypass the lottery process and convert to condominiums.

Add those to the nearly 6,000 conversions that have occurred from 2001-2011 (according to stats from the Department of Public Works), and you have a sizable chunk of rent-controlled units that will have been yanked from our housing stock in the past decade or so in a city that can't afford to lose rental units, especially those that preserve affordability while tenants live in them. TICs are still under rent control;

condos lose it when they're sold. Which makes the Wiener and Farrell legislation a rent-control issue. Not to mention a really bad idea at a really bad moment in time.

San Francisco's perennial housing crisis can't possibly get worse. Rents are the highest in the country — and still rising. The average rent in the city these days is \$3,000. The vacancy rate is low.

Ellis Act evictions, a tool for creating TICs by allowing a landlord or speculator to circumvent just-cause eviction protections, are on the upswing. They're not as high as they were at the height of the dot-com boom of the late 90s, but, considering that these days many landlords and speculators threaten tenants with Ellis or buy them out rather than do the dirty deed, the number of folks displaced for TICs is higher than what is recorded at the Rent Board. Some tenants have actually received letters from new landlords with two checkboxes — one for Ellis and the other for a buy-out. Take your pick, which way do you want to be tossed out and possibly left homeless?

The folks being displaced are from every district and represent the diversity about which we always brag: longterm, generally low-income seniors, disabled people, people with AIDS, families, and people of color. And they're less likely to find other apartments they can afford.

Wiener claims that buildings where there are evictions will not

HARVEY MILK AIRPORT

EDITORIAL Airports are special. There are schools and roads and buildings — and rest stops on the New Jersey Turnpike — named after famous and not-so-famous people, but airports, particularly major international airports, are, in a word, monumental. Tens of millions of people, many of them immigrants, have come through Kennedy Airport in New York, a place named after an inspirational leader who was killed before his time. We're not so enamored with Reagan National in Washington, but the guy was a hugely influential president of the United States. Lt. Colonel O'Hare was a war hero.

That's why the idea of naming San Francisco International Airport after Harvey Milk is so wonderful — and entirely appropriate.

There are lots of politicians in the world, and there have been many civic leaders who have done great things in and for San Francisco. But Harvey Milk was different, and special.

Milk was the first openly gay person elected to public office in a major American city. He was an inspiration to tens of thousands of people, and his speeches, his signature line — "you've gotta give them hope — and his role as an LGBT icon made a better life possible for generations of young people who faced, and often still face, oppression, discrimination and fear.

It's important to remember that, although he only served 11 months in office, Milk changed San Francisco, changed America, and changed the world. His bold actions forced the nation to accept a marginalized community. He represented the best of San Francisco, the essential spirit of rebellion, the demand for justice and the passion for equality that defines this city in the world.

And the struggle he embodied isn't even close to over: All over the world, LGBT people are beaten, denied basic rights, killed



HARVEY MILK AIRPORT
CONT>>

for who they are. If San Francisco can't make a giant global stand against that, nobody can.

The renaming of SFO wouldn't just honor a local political figure. I would make an international statement. The airport is a major West Coast hub, and people from all over the globe pass through its gates. While many of them won't care who the airport is named for, others will — and an appropriate display in the terminals would educate countless visitors, many from countries and cultures where LGBT people are still not accepted, about the role Milk played in changing society's attitudes.

We don't take lightly the naming of civic institutions. There's

too much opportunity for political mischief, for someone like former mayors Willie Brown or Dianne Feinstein — neither of whom changed the city in a positive way or made dramatic statements — to get honored. That's one reason that the San Francisco Airports Commission has declined to name anything after anyone who is still alive.

Sup. David Campos, who is promoting this idea, has taken the right approach: A decision this serious ought to go before the voters. The supervisors should place his charter amendment on the ballot, and the people of San Francisco should tell the world that the legacy of Harvey Milk is alive — and out there, our front, for everyone to see. **SFBG**

TIC LEGISLATION IS A RENT CONTROL ISSUE
CONT>>

be eligible for conversion, but many of the TICs currently in the lottery, which will be eligible for conversion under the Wiener/Farrell legislation, were created by evictions. Almost 20 percent of the units in the pipeline were formed before legislation was put into place to restrict conversions if tenants are ousted. How many of the other 80 percent are the result of threats and buyouts, de facto evictions? Or were entered into the lottery even when they shouldn't have been?

Brian Basinger, founder of the AIDS Housing Alliance, was evicted from his apartment for a TIC, yet his place was converted to a condo, despite the fact that he's a protected tenant.

Allowing as many as 2,000

conversions not only diminishes the rent-controlled housing stock, but it also jacks up rents. Not to mention it gives speculators incentive to do more Ellis evictions or buyouts -- after all, though Wiener and Farrell say this is a one-time only deal, once Pandora's box is opened, it's going to be hard to keep it shut. I think landlords and speculators know that.

The Housing Element of the City's General Plan, adopted in 2009, instructs officials to "preserve rental units, especially rent controlled units, to meet the City's affordable housing needs."

This legislation won't preserve rent-controlled units. It's a bad fit for our city. **SFBG**

Tommi Avicelli Mecca, who's worked for the Housing Rights Committee for 13 years, is a longtime queer tenants right/affordable housing advocate.

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THE (BAD) WARRIORS DEAL, BY THE NUMBERS

Rudy Nothenberg, who ran Muni and the city's water system, was chief administrative officer, negotiated the deal for the Giants ballpark, and served under six San Francisco mayors, stopped by the office last week to talk to us about the Warriors Arena. We've had our fights with Nothenberg (as we would with anyone who was that close to Willie Brown and Dianne Feinstein) but the guy knows more about City Hall, public works, private development, and infrastructure finance than almost anyone alive. So we were happy to hear what he had to say.

Let's be clear, here: Nothenberg lives near where the arena is slated to be built, and, as he was quick to tell us, he doesn't want it in his backyard. But he also presented a compelling case that San Francisco is getting ripped off. And he had a few pointed things to say about the lack of negotiating skills among the members of Mayor Ed Lee's administration.

Back when Nothenberg was talking to the Giants about a stadium at Third and King — at that point a district of dilapidated and underused warehouses — always kept a card in his back pocket. "I always knew that if things didn't work out and we didn't build the stadium, that would be okay too," he said. In other words: You can't get a good deal if you're not prepared to walk away. And when it comes to the Warriors proposal, the mayor has made it so clear that this is his legacy that the team knows the city will never walk away. So one side of the talks can demand pretty much anything, and the other side has no leverage.

Oh, and it doesn't hurt that just about every development lawyer, political consultant, and lobbyist in town is already working on the project. "They have co-opted everyone," Nothenberg — no stranger to the dark side of politics — told us.



% YOGIS CROSS THE PICKET LINES

Does inner peace include caring about the well-being of the workers cleaning up after your yoga conference? Jury's out in this particular case: The *Yoga Journal* Conference last weekend crossed a hotel workers' union picket line at the Hyatt Regency for the third year in a row.

"*Yoga Journal* has ignored years of outreach from hotel workers and their union and chooses to hide behind logistical concerns in a matter of right and wrong," said Julia Wong of UNITE HERE Local 2, whose union called for a worldwide boycott of the hotel chain last year in light of unfair treatment of its workers. (Local 2 members have been working without a contract for three years.) Supporters of the boycott include the NFL Players Association.

So what's up with the yogis? "For years I've looked into moving the conference," conference director Elana Maggal told us by email. But she said the only other hotel that's large enough to accommodate the 2,000 flexibles forecasted to attend the event — the Marriott — was unavailable at the times *Yoga Journal* needed. "So [the

choices were] either not have an SF conference or hold it at the Hyatt," said Maggal. "We've chosen the latter, fully aware that it is not a perfect choice, but hopeful that both sides will finalize the remaining issues quickly and fairly."

The yoga community's not taking the picket line violation in corpse pose. Sean Feit, an instructor at Yoga Tree and other studios around town, created a Facebook event to alert local yogis to Local 2's regularly schedule picket (the union isn't legally allowed to protest clients of the hotel, which Wong says would be a "secondary protest" not protected by labor laws), and on Jan. 17, yogis brought their mats for a protest yoga session in Justin Herman Plaza — on the right side of the picket line.

"We decided to crash the party in a show of solidarity with the workers," says the Facebook event description. "Because a living wage and health care are fundamental aspects of enlightenment, and because we believe that all the yoga in the world isn't worth a damn if people aren't taking action to make the world better."

Feit's moves have gotten some traction: Local 2 met Jan. 18 with one of the conference's highlighted yoga teachers, Seane Corn, and her group Off the Mat, Into the World. Afterward, Corn issued this statement: "After listening and learning I want to publicly acknowledge my ongoing support to the workers and believe fully in this boycott... I will not teach at the 2014 SF YJ Conference, or any other conference, if they're held at the Hyatt and the boycott is still in place."

Other yogis featured at the conference — such as Shiva Rae, who publicly said, "Their mistreatment of their employees is not in alignment with where we all stand" — have also made public statements of support for the workers and pledged to stay at other hotels, even while planning to teach at this year's conference as scheduled.

The event featured classes by celebrity instructors including Deepak Chopra, Seane Corne, and MC Yogi — a local alt-hero who did not respond our requests for comment on crossing the picket line. (Caitlin Donohue and Steven T. Jones)

The exact terms of the deal are still not public, which is a bit odd since the city has already started its environmental review. (Can you really do an environmental impact report on a project when you don't know what the project actually is? Two different state courts have come to opposite conclusions, so for now the answer is: maybe.)

But there's enough information out there for Nothenberg to give us a basic rundown on the financing — and it doesn't look good. "The Port is really not getting anything

out of the deal," he said. The city will get some increased sales and business taxes, and the Warriors will have to pay housing and transit fees.

But there won't be a lot of new property tax revenue, since that will all go to pay for the arena.

Here's how Nothenberg laid out his analysis: The Warriors have to spend \$120 million to replace Piers 30-32. (Costs a lot to build such a huge structure over the water.)

To make the team whole, the city will sell the Warriors a seawall lot on the other side of the Embarcadero for \$30 million, then give the \$30

million right back to the team. Then the city will set up an Infrastructure Finance District — the 2013 equivalent of a redevelopment agency — use the future tax increments to fund a \$50 million bond. The Warriors get the bond money; the city pays it back. Oh, and then the city gives the team \$30 million worth of rent credits, meaning the Warriors will probably never pay any rent at all for the use of that public property. And to make it sweeter, San Francisco will pay the Warriors 13 percent interest on the rent-credit money.

Meanwhile, the local taxpayers will have to come up with a huge amount of money to increase Muni capacity, since the existing transit can't possibly handle the load of the new arena. Yes, the Warriors, like any developer, will have to pay a modest transit impact fee — "but

it's laughable to think that this will ever cover the capital and operating costs," Nothenberg said.

And it's all happening on a fast track. While the environmental review of the Pier 70 project is expected to take as long as two years, the city is allocating only five months between the end of the scoping process and the publication of the Warriors EIR.

Here's how it adds up: The wealthy owners of a professional sports team will get free waterfront land to build an immensely valuable new arena. The city will pay to bring the fans there and get them home, deal with the traffic impacts — and get almost nothing in return. And it's all moving forward on greased skids.

Good one, Mr. Mayor. (Tim Redmond)





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SURFING TO SHOOT

Federal law loophole and thousands of arms listings make it easy to buy guns online

BY REBECCA BOWE
rebecca@sfbg.com

NEWS Somewhere in rural Southern California, a Craigslist user is offering a Hi-Point 9mm carbine, a kind of semi-automatic rifle, for "straight trade" in exchange for a quad or dirt bike. A post from Craigslist in San Mateo screams "i NEED AMMO" — in bulk, for various kinds of rifles. And across the state, Craigslist ads for Glocks, Berettas and other handguns commonly turn up in the mix, often instructing prospective buyers to respond by text message only.

Selling guns is explicitly prohibited on the world-famous website with the signature purple peace sign. Firearms, ammunition, and less-lethal weapons hover near the top of Craigslist's prohibited items roster — but a cursory search reveals dozens of firearms-related ads in various US cities. Meanwhile, the San Francisco-based classifieds forum is just one of thousands of websites where people who want to obtain guns can make discreet connections with private sellers.

Gun listings on the Internet make it extremely easy for people to buy firearms with the click of a mouse and no questions asked. But in many cases, this activity is perfectly legal, website terms-of-service notwithstanding.

Federally licensed firearms dealers are obligated by law to conduct background checks on all buyers, whether they're selling at a gun show or online. But that's not the case for unlicensed individuals who aren't officially in the business of dealing weapons. And these private transactions — which are increasingly initiated online — account for an estimated 40 percent of U.S. gun sales, according to the U.S. Department of Justice.

Under federal law, there's nothing barring an unlicensed individual from advertising a gun for sale online and then selling the weapon to a person living in the same state without the involvement of a licensed dealer. California law does go further to require the involvement of a licensed dealer in firearms sales, but the proliferation of Internet ads shows how



difficult that is to regulate.

As long as the seller isn't knowingly selling to someone who's prohibited from gun ownership due to a violent criminal conviction or some other reason, federal law imposes no obligation to perform a background check for in-state transfers. This leniency, combined with the unprecedented availability of weapons online, is a focal point for legislative reform efforts.

FROM CRAIGSLIST TO ARMSLIST

The Guardian recently heard from a distraught Craigslist user from Illinois who'd launched a one-person crusade against a persistent string of gun ads posted in his hometown. "It's an anything goes, no-holds-barred, 24/7 gun show," he charged, adding that he'd flagged posts for AK-47s, AR-15s, high-capacity magazines, and other combat-style weapons listings for removal.

He spoke on condition of anonymity for fear of retribution. "The gun crowd outnumbers other folks around here," he explained, and forwarded some profanity-laden responses he'd received after calling attention to the issue in an online forum and urging other community members to help him flag the posts.

Craigslist staff members were responsive to emails alerting them of the posts, he said, but the measures they took weren't always effective. Ads were removed a few days after being flagged, but many

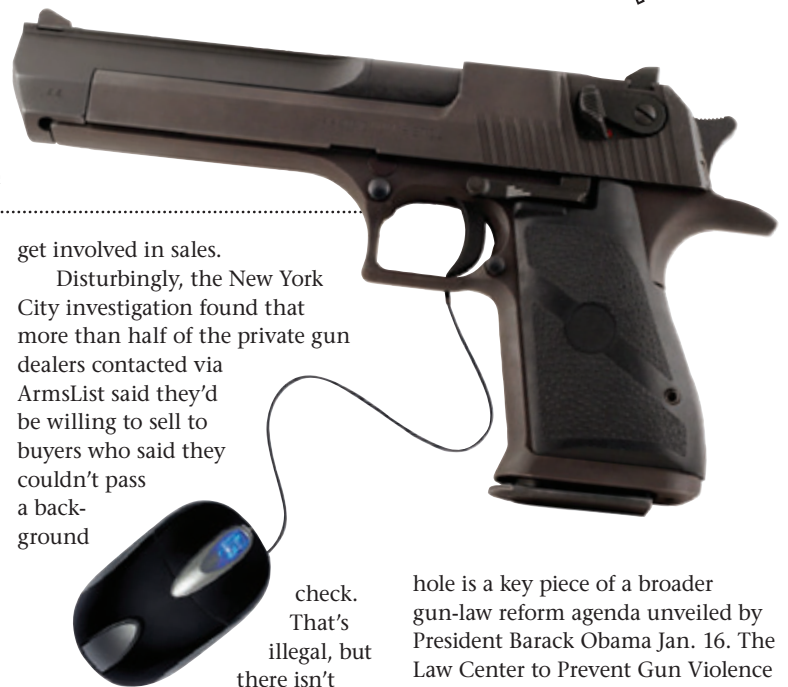
just cropped up again later. Online chatter suggests that sellers remain undeterred. "The liberal whiners flag the ads, then you just repost it," one user advised in an online message board.

In 2011, New York City authorities conducted an in-depth, undercover investigation of online gun sales. In 45 days, they discovered 1,792 unique Craigslist posts advertising guns in 49 states. In that time, just 584 — about 33 percent — were flagged for removal, investigators reported.

Susan Best, a press contact at Craigslist, didn't respond to several Guardian queries seeking information about how the company is handling the issue of unpermitted gun postings.

Despite the Illinois crusader's sense of futility, some private gun dealers have migrated away from Craigslist after experiencing push-back from community members who consistently flag the unpermitted posts. The number of gun listings on Craigslist barely registers in comparison with the thousands of weapons readily available on ArmsList.com, a site created to make it easy to shop for guns online.

ArmsList was started in 2009 "by gun owning and gun loving Americans," according to the website, "after seeing firsthand how the popular marketplace sites on the Internet shun firearms." Anyone casually browsing ArmsList gun ads can view phone numbers and emails of sellers without creating an account, and the website does not



get involved in sales.

Disturbingly, the New York City investigation found that more than half of the private gun dealers contacted via ArmsList said they'd be willing to sell to buyers who said they couldn't pass a background

check. That's illegal, but there isn't much currently in

place to prevent it from happening.

PRIVATE-SALE LOOPHOLE

Under California law, an unlicensed individual can sell a gun to another individual if both seller and buyer go through a fully licensed dealer, known as a Federal Firearms Licensee (FFL). The FFL files paperwork for a background check, and releases the weapon only after the buyer's name has cleared and a mandatory 10-day waiting period has passed.

"Bottom line: If you want to sell a firearm, you need to go through a licensed dealer," says Michelle Gregory, a spokesperson for the California Department of Justice. "Even if they're advertising online, they've still got to go through it."

California's rules are some of the strictest in the nation because lawmakers closed the "private-sale loophole" that exists under federal law, says Ben Van Houten, managing attorney at the San Francisco-based Law Center to Prevent Gun Violence. The loophole, also known as the "gun show loophole," refers to the federal law provision allowing in-state transfers of firearms between private individuals without FFL involvement.

"The issue of online gun sales is most dangerous in states that have not closed the private-sale loophole," Van Houten says. "It's easy to find people you can buy a gun from, without having to pass a background check."

REFORMS ON THE HORIZON

Closing the private-sale loop-

hole is a key piece of a broader gun-law reform agenda unveiled by President Barack Obama Jan. 16. The Law Center to Prevent Gun Violence applauded the move. "Obama's commitment today — to support federal legislation to fix our background check system and to ban military-style assault weapons and large capacity ammunition magazines — confirms that we are at a historic moment," the organization noted.

The state of New York recently passed gun laws that surpass even California controls, Van Houten noted, because new safeguards were enacted to regulate ammunition sales. In California, several legislative efforts have sought to tighten ammo sales, which are currently unrestricted, but none have been enacted into law.

On the federal level, US Sen. Dianne Feinstein has also introduced legislation to ban high-capacity magazine clips, which can quickly feed 30 rounds of ammo into a rifle. As the Obama Administration advances its gun-law reform agenda, Bay Area residents have also been stirred to action.

San Francisco celebrity Craig Newmark, who founded Craigslist in the mid-1990s and isn't involved in its day-to-day operations, recently urged his followers to support an effort to prevent gun violence.

"One month after the tragic mass shooting at Sandy Hook Elementary School, a group of Newtown, Connecticut citizens have organized to honor the lives lost by unveiling a national grassroots initiative committed to preventing similar tragedies," announced a Jan. 14 post on Newmark's website, CraigConnects. "The initiative's a nonprofit called Sandy Hook Promise," and it's "asking folks across the country to make a promise to encourage and support common sense solutions. We must get all of America to sign the Sandy Hook Promise." **SFBG**



THE END OF LANDLINES?

Seniors fear deregulation may leave them without service

BY ALEX KEKAUOHA
news@sfbg.com

NEWS The market for smart phones has reached the saturation point in the United States; it's hard to find anyone who doesn't have a mobile device. Hard, maybe — but not impossible. There are still thousands of people, many of them seniors, who rely on that old-fashioned, low-tech landline for their inexpensive connection to the world — and they're about to lose out.

The deregulation of the telecommunications industry has reached the point where phone companies in California and elsewhere are getting ready to pull out and disconnect the copper wires that support traditional landlines — which, by law, have to be made available at dirt-cheap rates to low-income people.

And while so-called Lifeline rates for cell phones are coming, they aren't available yet.

"It's extremely important," Nick Pasquariello, a senior and low-income resident of San Francisco who uses a landline with a Lifeline rate, told us. Like many seniors, Pasquariello says his old phone is cheaper, more reliable and simpler than a wireless plan.

"The technology and rates are changing all the time. It's confusing," he said, adding that the end of landlines would be detrimental to many people. "I haven't heard of Lifeline for cell phones."

So over the next year or two, seniors could find themselves disconnected. "It's clear to us that companies like AT&T and Verizon are planning to get rid of their copper networks," said Paul Goodman of the Greenlining Institute in Berkeley, which conducts public policy research and advocacy. Telecom companies have spent years lobbying to retire those lines, arguing that they're expensive to maintain, which explains why they've been remiss when it comes to their upkeep.

"The phone companies are not repairing or maintaining old copper networks. They don't want the responsibility," Goodman explained.

Basic utilities like phone service have long been considered necessities and legislators have ensured that every household has access to them.

But replacing copper with newer technology makes better business sense. "It's more lucrative to operate the VoIP and wireless networks," Mark Toney, Executive Director of The Utility Reform Network, or TURN, told us. "They're able to charge more per month and the profits are greater."

The deregulation of phone service is nothing new; it started back in 1984 with the break up of AT&T. But it's reaching the point where there's little oversight at all.

In 2011, lawmakers in Wisconsin passed the Telecommunications Modernization Act and last year, virtually eliminating state regulation of phone companies. In New Hampshire, Governor John Lynch signed

a similar bill into law. In California, SB 1161 went into effect a few months ago, lifting the California Public Utilities Commission's regulatory power over internet-based phone services like VoIP and IP, among other things.

The bill's passage caused consumer advocates to argue that deregulation would lead to price gouging and unfair business practices like cramming (or unauthorized third party charges found on a customer's bill).

"We're concerned with making sure consumers and seniors still have their protections which we think should apply regardless of the technology," said Michael Richard, associate state director of advocacy for AARP.

Right now, Lifeline service is only offered through landlines. Retiring copper wire networks, and thus traditional landline service, could eliminate Lifeline altogether.

As the telecommunications industry has upgraded its products and services to accommodate newer technology, the CPUC has been forced to rethink its idea of what basic service looks like. Bill Johnston, Telecommunications Advisor to CPUC Commissioner Catherine Sandoval, told us the commission is working to make improvements.

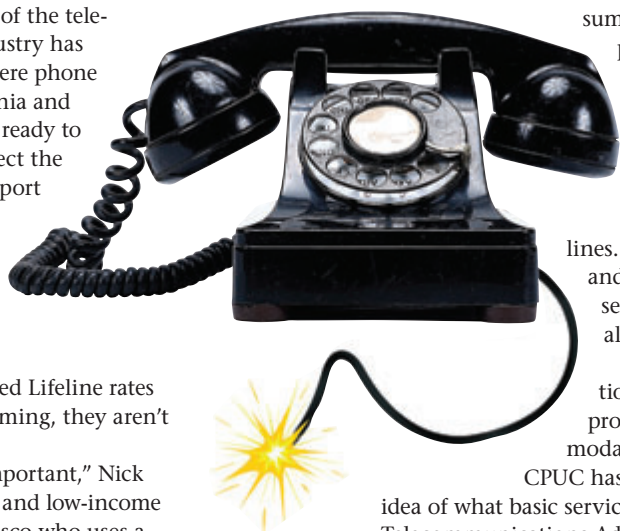
"The earlier definition of basic service was from 1996 so there was a need to update that definition to include wireless service," said Johnston, adding that the commission approved redefinition of "basic service" in December. That redefinition included offering Lifeline to "wireless and non traditional providers." The definition reads: "Any basic service provider offering basic service must offer Lifeline rates on a non-discriminatory basis to eligible customers within the region where the provider offers basic service."

But the service isn't yet available for wireless or VoIP — and some fear that the current program will eclipse before a new one is in place. Johnston said a meeting is set for January 29 to discuss the scope of rules for Lifeline, and public hearings will be held around the state later this year to address this and other issues related to telecom deregulation.

The argument that landline phones are dying out may have some validity, but their benefits and practicality are evident — take, for instance, weather emergencies. After Hurricane Sandy struck the Northeast a few months ago, many towers providing service to cell phones went down. Landline users, however, were unaffected and still able to get in touch with family and emergency services.

According to Johnston, the commission is well aware of the benefits. "They want to make sure the wire line remains available because it has traditionally been the more reliable service."

The notion that landlines phones are becoming obsolete has some consumer advocates rolling their eyes. "Most people in California have both cell phones and landlines," said Toney. **SFBG**



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HEALTH & WELLNESS

MESTRANDA CIGARRA KICKS

..... Márcia Treidler started practicing capoeira when women didn't do that kind of thing — now she runs the show at her own school

BY CAITLIN DONOHUE
caitlin@sfbg.com

HEALTH AND WELLNESS It is impossible to climb the stairs to the San Francisco chapter of Abadá Capoeira and not know that you are in the Mestranda's house.

Márcia Treidler founded the Mission District capoeira school, and she is there in the first photograph you see when you come in off the street. In it, she strikes her customary pose, an improbable one-handed flip (kick?) Her washboard abs challenge visitors

to trade sedentary habits for the rich traditions and fat-carving core moves of the Brazilian martial arts form, the love of which made Treidler beg her mom for classes as a teenager, brought her from Brazil to the Bay Area, and led her to start a chapter of her teacher's school right here in San Francisco.

In person, seated at a table next to Abadá's statue of Iemanjá, orisha goddess of the Southern seas and patron deity of Rio de Janeiro, Treidler is hardly as intimidating. Mestranda Cigarra (her capoeira-given name) is in fact incredibly

patient while explaining Brazilian history and basic tenets of the martial arts form to a stranger. She does do it for a living, after all.

Sharing information is a guiding principle of capoeira, which began as a covert form of fighting practiced by African slaves in Brazil who certainly couldn't rely on written record to educate new generations in the martial art. After escaping servitude, some used their martial skills against the law enforcement sent after them. Capoeira helped fend off colonial attacks on their newly formed

quilombos, the settlements ex-slaves built in remote locales.

Even after abolishing slavery in 1888, the Brazilian government considered capoeira subversive. It was officially banned in 1890, a tool used by authorities to put black men in jail. When waves of immigration brought new labor forces to the country and left many Africans jobless, public perception often equated capoeira with criminal activity.

The sport's rise to acceptance and spread to other countries is a relatively recent occurrence. Treidler, who is now one of two

of the highest ranking females in her school Abadá's 41,000-member international organization, started practicing 31 years ago in Rio de Janeiro. She lived in Botafogo, a middle class beachfront neighborhood. At the time, capoeira still wasn't considered respectable — and certainly not an obvious choice for an ambitious young woman. After becoming entranced by the sport at a school performance, the current Mestranda had to work on her mother for a year before she would agree to finance her classes.

"Women in capoeira was not

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popular at all,"

Treidler says.

"[My mother] was like 'are you crazy? What are you thinking?'"

Treidler had been active in sports — swimming and gymnastics — since she was six, but her mother insisted on observing capoeira classes before she'd agree to let her high school age daughter enroll.

"The [sport's] reputation was really bad at the time," Treidler remembers. "But when I first started, I never stopped." Prepped by her athletic background, she took easily to capoeira's acrobatics. She graduated through levels quickly, and struck a deal with her instructor to pay when she could after her mother withdrew financial support. Treidler credits the sport with teaching her patience, and became close with Mestre Camisa, the founder of Abadã.

The importance of their relationship today means Abadã students benefit from the vision of the founder, who still lives in Brazil. "She follows his vision 100 percent," Treidler's student and fellow Abadã instructor Antonio Contreras says. Camisa and Treidler are in constant contact, and he was present at the school's January *batizado* graduation ceremony at Dance Mission Theater.

Eighty-plus students take classes at Abadã San Francisco chapter. They perform at places like the Academy of Sciences and in the Ethnic Dance Festival. The studio also offers Portuguese classes. Although there are only three adult Brazilians who currently take classes, the studio is somewhat of a center for Brazilian culture here in the city. Displays that tell of the legacy of capoeira line the walls in the main room, interspersed with statues of figures in traditional poses. Brazil's world-famous street art duo Os Gemeos have whimsically rendered Abadã practitioners in large paintings that hang in the studio's front stairwell, alongside the Mestranda's portrait.

It is perhaps indicative of

Treidler's own start in the sport that her students are nothing if not diverse. At the recent *batizado*, the spotlight lingered on tiny children, middle-aged practitioners, developmentally-disabled capoeiristas sparring, flipping, playing musical instruments, and smiling tremendously in an immense *roda*, the circle of practitioners that encloses a capoeira presentation.

Treidler is the only instructor that Contreras, her only other full-time teacher at Abadã SF has ever had. An ex-personal shopper, he has called the studio home since 2000, when the sounds of single-stringed *berimbaus* and tambourine-like *pandeiros* pulled him into the studio after dinner at a Mission Street restaurant. He was amazed by the *maculelê*, the traditional dance that accompanies capoeira, and impressed by Treidler's presence.

"I was like, 'whoa, who's that' — this larger than life person," he remembers. He was back that Tuesday for his first class. A cardio-weights gym rat who still employs a personal trainer, Contreras says that first day was the best workout of his life. He started noticing the changes in his body "immediately."

"To me, it was very natural to learn from Márcia," Contreras says, sitting next to a jar full of juice one afternoon at the studio. "The advantage is that she had it tough. She identifies with the difficulties you face because she has had her own." He himself felt unflexible and uncoordinated when he first started his practice. He's convinced that many instructors would have given up on him long ago.

But Treidler's teaching eventually brought Contreras to a level of mastery that compelled him to quit his day job, to stop having to rush to the school from the stores every day at 5:45pm. Contreras says that the decision to commit to teaching is a natural part of capoeira.

Unlike other martial arts forms, in which the progressively more masterful levels of belt reward physical mastery of the form and discipline, capoeira reserves the next stage of training — and corresponding 10 colors of cords worn around your hips — for those who have displayed their ability to role model for others.

Treidler originally made ends meet here in San Francisco by

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CAPOEIRA CLASS.** GUARDIAN PHOTOS BY SAUL BROMBERGER AND SANDRA HOOVER



CONT>>

working construction jobs, starting to teach capoeira a few times a week at SoMa's Rhythm and Motion dance studio. She was deemed eligible for an "alien of extraordinary ability" visa by the US government and opened her first studio on Mission in between 19th and 20th Streets, moving to the current space 11 years ago.

Capoeira's divergent skill sets — singing, playing musical instruments, sparring, and dancing — do seem to be a sport that can reward many kinds of students. Treidler resists generalizing when it comes to her students, but will say that the "women are very rational. Men identify with the power. I think that's why it's unique. We help each other in class."

Capoeira is a good opportunity to let go of the "I'm sorry" hair trigger that plagues some females. "Women are too careful with each other," the Mestranda says. "It's like, I'm sorry? There's no sorry! You get out of the way. That's the challenge, for women not to think about it so much." It's difficult to picture Treidler hesitating — but then, she has been in rodas since

she was 17 years old.

At the *batizado* in January, the Mestranda's values of inclusion are as visible among her white-uniformed students as the high fives they can't stop giving each other in the *roda*. After each class of graduates' names are called, honorees "play games" — capoeira terminology for the minute-long sparring sessions that show off the flowing acrobatics and feigned violence of the sport. These run the gamut from the younger kids' hyper, sky-high flips — done alongside each other as much as at each other — to the more focused bouts between older students. The latter range in tone from comical to rapid-fire serious. Everyone looks really good — er, healthy.

After a 2012 packed with performances, Treidler's ready to expand her flock, make it possible for her part-time instructors to follow her path and leave their construction or restaurant job to focus on their passion for the sport. "What's next you know?" she asks, somewhat rhetorically. "How can we use capoeira to make the world a better place?" **SFBG**

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John Brody Salon 2338 Market, SF. (415) 252-0782, www.johnbrodysalon.com. Yelp Deals users pay \$200 for a Bumble and Bumble hair smoothing treatment (regularly \$400).

Skin Space 323 Geary, Suite 720, SF. (415) 577-0982, www.skinspace.com. New customers enjoy \$15 off Brazilian wax or \$20 off facials.

The Barber Lounge 854 Folsom, SF. (415) 934-0411, www.barber-lounge.com. Download coupon off Barber Lounge website for \$20 off any salon or spa service valued at \$50 or more that you have not received within the last six months.

Purusha Yoga 3729 Balboa, SF. (415) 668-9642, www.purushayoga.org. Free yoga at 11am on weekend mornings (check website for locations). New students get one week of unlimited classes for \$25, one month for \$49. College students receive 10 percent off any regularly-priced membership, class, or package.

Body Mechanix Fitness 292 Fourth St., Oakl. (877) 658-4757, www.body-mechanix.com. Get one month of unlimited group training for \$99 (regularly \$190) when purchased through Yelp Deals.

SKYEFIT 864 Folsom, SF. (415) 992-3110, www.skyefit.com. First session of boot camp or personal training is free. This month, pay \$89 for one-month unlimited training or two personal training sessions (regularly \$150). Regular boot camp classes are \$175 for a month.

Energy Matters Acupuncture and Qigong 4341 Piedmont, Oakl. (510) 597-9923, www.energymatterseastbay.com. Receive \$70 worth of treatments for \$120 when purchased through Yelp Deals. Six-treatment acupuncture package available for \$432 (regularly \$480).

Life Chiropractic 5330 College, Oakl. (510) 594-9994, www.lifechiropracticdc.com. Yelp Deals users pay \$100 for \$150 worth of services.

Planet Granite 924 Mason, SF. (415) 692-3434, www.planetgranite.com. New customers can skip the initiation fee in January (regularly \$35).

Phoenix Aerial Art and Pole 1636 University, Berk. (510) 504-5065, www.phoenixaerialartandpole.com. Phoenix is offering a Yelp Deals promotion of \$50 for \$75 on classes.

Green Chiropractic Clinic 1406A Valencia, SF. (415) 702-3311, www.sanfranciscochiropracticordc.com. Yelp Deals users receive \$99 worth of services for \$79.

Juicy Lucy's Available online and at SF farmer's markets. (415) 786-1285, www.juicylucys.com. "Mean Green for 2013" cleanse package for \$40/day, including restorative tea and soup.

EOS Lymphatic Massage and Aromatherapy Bodywork 450 Sutter, Suite 2011, SF. (415) 971-9373, www.eosmassage.com. Yelp Deals users pay \$149 for a two-hour session of "holistic, realistic life-coaching." Regularly \$225.

Mission Massage 3150 18th St., Suite 551, SF. (415) 954-2180, www.missionmassagesf.com. During month of January, get three one hour-long sessions for \$175 or three 90-minute sessions for \$265.

San Francisco Community Acupuncture 220 Valencia, SF. (415) 675-8973, www.missionsfca.com. Treatments available on sliding scale, \$25-\$45. Yelp Deals users receive \$40 redeemable voucher for \$25.

Baby Boot Camp Various locations, SF. www.babybootcamp.com. New moms can try Strollfit and Strollga, yoga-inspired stroller fitness classes, for \$96/month. Get eight classes for \$128. First class is always free.

Balance the Clinic 3303 Buchanan, SF. (415) 440-4033, www.balance.us.com. Get massages this month for \$50 (normally \$95).

Sivananda Yoga Vedanta Center 1200 Arguello Blvd, SF. (415) 681-2731, www.sfyoga.com. 90-minute classes start at \$12 drop-in rate, 60-minute classes \$10. Sign up for "Beginner Yoga" and "Meditation I" classes together and save \$30.

Polk Street Gym 1399 Bush, SF. (415) 440-UBOX, www.polk-streetboxinggym.com. First-time clients register online to get first boxing class free or buy a five-class pass for \$70 (regularly \$20 for single drop-in).

Bikram Yoga Seacliff 6300 California, SF. (415) 751-6908, www.bikramyogaseacliff.com. Seven-day trial for \$20. Buy a drop-in or single class card, get free towel and mat rental.

Dance Mission Theater 3316 24th St., SF. (415) 826-4441, www.dancemission.com. Through Jan. 21, get 15 classes for \$150 (good for one year after purchase.) Drop-in Fee: \$13.00/class. \$44.00 for four classes, or \$100.00 for 10 classes, good for three months.

Earthbody 534 Laguna, SF. (415) 552-7200, www.earthbody.net. Pay \$89 membership fee, receive one massage a month (regularly \$115), special services and promotions, 10 percent off all retail products. First time clients get an essential foot therapy, facial massage, or heated neck therapy treatment for free.

Pop Physique 2424 Polk, SF. (415) 776-4678, www.popp physique.com. First-time customers receive 30-day unlimited class pass for \$100. New moms get three months of unlimited classes for \$375.

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FIND YOUR HAPPY

7 meditation-ready, serene indoor spots around the Bay



BY KAREN MACKLIN
culture@sfbg.com

HEALTH AND WELLNESS January may be cold, but it's not particularly chill. The temps are low and it's still dark out, which makes it a natural time for hibernation. Problem is, no one's hibernating.

People, in fact, are exceptionally busy. We are trying to make up for time we lost during our temporary retirements in December. We are also frantically trying to realize our resolutions (before we forget them) and get back into shape after eating pie twice a day last month.

By the third week of the year, our holiday vacations are nothing but distant dreams, and we've all

but tossed away any intention to be more present and calm in our lives in favor of strong partnerships with our coffee makers and datebooks to keep us afloat through the madness. Though Elton John once sang that "January is the month that cares", it's hard to believe it's true. If January really does care, it certainly has a funny way of showing it.

But I care. So here's my advice: Unplug. Check out. Hop in or on your vehicle of choice, and get thee to a refuge. Go someplace where you can reconnect with your breath and your body. And stay for an hour—or at least until you remember that there is more to life than organizing your inbox. Here are some of my favorite winter spots for dialing down the noise and reconnecting with oneself.

SAMOVAR TEA LOUNGE

I The Buddhist ambiance at these colorful lounges makes you feel like you're actually in a temple. The tea — which ranges from earthy, caffeinated varieties like the Blood Orange Puerh to delectable herbal teas like Moorish Mint — isn't cheap, but its surroundings really make it a spiritual experience. Two more bonuses for the midwinter urban escape artist: There is no Internet access and it's always toasty inside.

Various SF locations.
www.samovarlife.com

GRACE CATHEDRAL

2 This beautiful Episcopal cathedral is home to awe-inspiring architecture, stained glass windows of Biblical scenes, and the famous indoor Grace Cathedral labyrinth, the walking of which evokes sweet, honey-glazed mind states. You can cruise the labyrinth any time during regular church hours, take a candlelit labyrinth walk on the second Friday evening

of each month, or do yoga in the labyrinth each Tuesday at 6:15 p.m. with Darren Main.

1100 California, SF.
www.gracecathedral.org

FIRE CEREMONY AT THE YOGA SOCIETY

3 Fire was a fantastic discovery — and not only because marshmallows are better toasted. Watching a fire burn is mesmerizing, and can take you to a different plane of consciousness in seconds. There's nothing quite like meditating on the power of heat and transformation. During select hours each week, the Yoga Society holds free fire ceremonies led by yoga teachers and other spiritual leaders who chant Sanskrit mantras as the flames dance around the indoor fire pit.

2872 Folsom, SF. yssfoga.blogspot.com

ATHLETIC PLAYGROUND

4 Sometimes you just need to play! Jump, spin, do cartwheels and handstands, fall down. Children know this intuitively,

but adults tend to forget. If you want to honor your inner child, the Athletic Playground is the place to do it. Every day there is a full schedule of classes, including acro-yoga, "monkey conditioning", and aerial conditioning. It's a perfect treat on a chilly day, and you don't need to bring a companion — everyone plays very nicely at this playground.

4770 San Pablo Ave, Emeryville.
www.athleticplayground.com

IMPERIAL DAY SPA RED CLAY ROOM

5 This small, cozy day spa is on the edge of Western Addition, and is a nice, lower-profile alternative to some of the more popular spots in town. It's got a hot tub, a cold pool, and the requisite dry and wet saunas, but the real gem here is the red clay room. According to the spa, red clay removes toxins, boosts your metabolism, and gives you more energy. Lying naked in the hot (but not too hot) room on straw mats with your head on a beaded

PLACE



pillow also just feels really good.

1875 Geary, SF.
www.imperialdayspa.com

URBAN FLOW YOGA

6 Any yoga class taught by a respectable teacher will take you on a journey of the spirit. But Rusty Wells' two-hour weekend morning classes here are one of the best antidotes for the winter doldrums. They are hot and sweaty (you'll need to be fairly fit to fit in), and have often been called "yoga church". Rusty sings, dances, beats a drum (or just the floor), and preaches the best of things: love, courage, and connection with your juicy self.

1543 Mission, SF. www.urbanflowsf.com

SPIRIT ROCK MEDITATION CENTER

7 Zip it. No, really, that's what you do at Spirit Rock. You stop talking. Sometimes for an afternoon, sometimes for a day, sometimes for 10 days. This beautiful, hilly retreat center in Woodacre is a great place to do a silent meditation retreat, one of the best ways to reconnect with yourself. We spend so much time thinking about what someone is saying, what to say next, and what we should say, shouldn't say, or shouldn't have said. Take all of that socializing off your plate for a few hours or days, and you're left with a contemplation of some serious depth. I couldn't recommend it more.

5000 Sir Francis Drake Boulevard, Marin.
www.spiritrock.org **SFBG**

Check out Karen Macklin's yoga column On the Om Front on the Guardian's Pixel Vision blog

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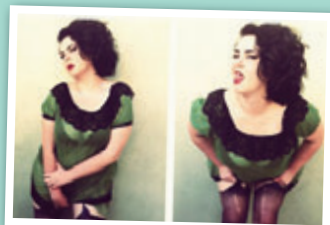
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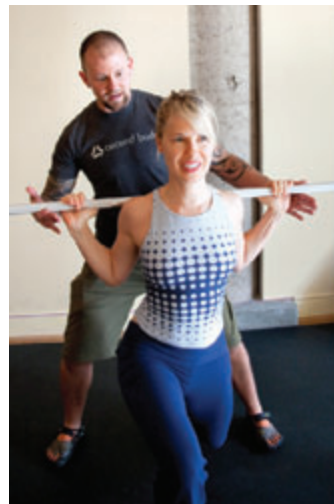
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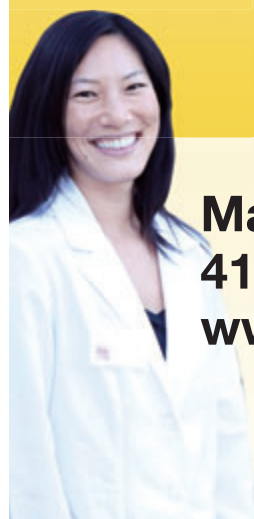
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HEALTH & WELLNESS

QUEER LIFESPACE EXECUTIVE DIRECTOR NANCY HEILNER
 AND INTERN KAT CRUZ GUARDIAN PHOTO BY ANNA LATINO



PEACE OF MIND

Queer Lifespace and SF Therapy Collective heal marginalized communities

BY RYAN McDERMOTT
 culture@sfbg.com

HEALTH AND WELLNESS When New Leaf Services closed its doors in 2010, after 35 years of providing vital mental health and substance abuse services to the queer community of San Francisco, a huge gap was left in its wake. New Leaf was the victim of budget shortfalls when the city reduced funding allocated for various nonprofits.

In response, four like-minded New Leaf colleagues — Nancy Heilner, Chris Holleran, Stacey Rodgers and Joe Voors — banded together to create a safe space in which LGBTQI (Lesbian, Gay, Bisexual, Transgender, Queer, Questioning, Intersex) people can receive client-directed services specifically oriented toward their community. Just days after the closing of New Leaf, the four opened SF Therapy Collective, a marriage and family therapist corporation owned and operated by the colleagues in the heart of the Castro.

In July of 2011 the group launched Queer LifeSpace, an LGBTQI-focused nonprofit counseling agency located on the same floor as SF Therapy Collective that provides quality, low-cost mental-health and substance-abuse care with a focus on people who have been historically marginalized or who are at risk, as well as individuals who belong to underserved communities.

Although the four colleagues supervise and serve as the staff for Queer LifeSpace, the nonprofit's services are provided by a team of nine trainees who come from four different graduate schools in the Bay Area, as well as six volunteer psych-

grad interns who receive LGBTQI-specialized training hours to count toward their licensure.

The Queer LifeSpace team provides therapy in individual, couples, and group settings, addressing issues that commonly affect the lives of queer people including anxiety, depression, relationship and intimacy issues, substance-abuse issues, trauma, HIV/AIDS-related issues, gender identity issues and aging-related concerns. Depending on a client's income, the service provides low-fee, sliding-scale therapy at \$20 for individual sessions, \$40 for couples sessions and \$5 for group therapy.

Included in Queer LifeSpace's roster of services are support groups for trans and gender-variant individuals, queer people of color, individuals seeking to address such issues as men's relationships, and sober folks, and the intersex community (the sole services of their kind available in the city.) The operation has been tremendously successful, having provided 1,800 units of service to 215 clients as of December 2012 — a goal they hadn't anticipated reaching until the end of 2013.

Queer LifeSpace was founded not only to provide services that had previously been available at New Leaf, but also to serve as a vanguard institution for the next generation of queer trainees in psychotherapy. Given the tenuous nature of government funding for nonprofits, the formation of the service was a risky undertaking, and one that the group commenced against the advice of nearly everyone they spoke to.

As executive director Nancy

Heilner recalls, "It wasn't our intention to open a nonprofit, but what happened was people began calling and needing services at a fee lower than what we offered [at the Collective]. We also discovered that we couldn't have a training program if we were to remain a for-profit corporation. And having a training program was something we felt really strongly about."

What's most remarkable about the service is that it's entirely volunteer-run. As Heilner describes it, Queer LifeSpace has been a "labor of love. Nobody gets paid for it. We have donated at least half our workweek to making it a reality."

In spite of their success to date, the colleagues recently learned that the lease for Queer LifeSpace cannot be renewed after April. As the staff and board of the nonprofit look toward the future, they are eager to reach their fundraising goal of \$60,000 to cover the costs of moving and establishing plans for a long-term center that can serve 350 members by the end of 2013.

Eventually, they hope to expand their capacity for clients and trainees in the new space and develop a financial model for long-term success and sustainability. But in the meantime, they face the crisis of not having a home in the spring.

As Heilner made clear, "Our next step is finding funds to sustain growth and reach. We've been reassuring people that we will make it through this. We will." **SFBG**

Queer LifeSpace 470 Castro, Suite 202, SF. (415) 358-2000, www.queerlifespace.org.



A SHOT OF WARMTH

BY VIRGINIA MILLER

virginia@sfbg.com

APPETITE Let's be clear: the Bon Vivants crew's newly opened Trick Dog in the Mission — featuring a cocktail menu modeled after a Pantone swatch book — is the hot food and drink destination of the moment (see my early review on the Pixel Vision blog at SFBG.com). But slipping at the bar at these three restaurants, ranging from elegant to festive, offers some of SF's best cocktails with incredible bites on a long winter's eve.

RICH TABLE

It's impossible to get a reservation at Rich Table, one of the most buzzed about restaurants in the country right now, but I find seats at the bar open up often on a Monday, and arriving when they open at 5:30pm is ideal.

With new bar manager Jason "Buffalo" LoGrasso (from Quince and Cotogna), already lovely cocktails expand from four-five offerings to seven on the regular and four on the dessert menu. After tasting every LoGrasso cocktail (\$10), I'm in love with the Carnegie Martini. Inspiration is genius — a pastrami sandwich from Carnegie Deli, where my Dad took me for my first reuben as a teenager. LoGrasso combines elements of the ultimate sandwich into a clean, refreshing whole. Wisely using St. George's Dry Rye Gin as a base, caraway comes in the form of Combi's Doppelt Kummel Extra liqueur, an aromatic caraway liqueur redolent of cumin. LoGrasso adds drops of mustard oil and a pickle.

Other heights include a lively Shivered Timbers, red with pomegranate touched by ginger and cinnamon, evoking rhum agricole but using Smith & Cross Pot Still Rum. Top aperitif? Figaro Chain — bright, stimulating Swan's Neck vodka, Avena, lemon, and ginger. Dessert

cocktails shine, too. Rich Coffee is a harmonious blend of Fernet, Sightglass coffee, and pistachio cream. Carthusian Hot Cocoa sings with chocolate, Green Chartreuse, mint, and pineapple marshmallow.

Eat with: doughy, savory doughnuts (\$7) topped with shaved dried porcini, the clincher being thick raclette dipping sauce. Amuse bouche "Dirty Hippie" elevates granola to gourmet with cool buttermilk panna cotta doused in pumpkin seeds, sprouts, and spices. Divine tamarin (\$27) egg noodles (a Piedmont pasta style) in house cultured butter under shaved Perigord black truffles dissolve in the mouth. Sigh.

199 Gough, SF. (415) 355-9085, www.richtablesf.com

MICHAEL MINA

Carlo Splendorini has crafted some of the most elegant, balanced cocktails anywhere. In my travels sampling cocktails the world over, it's rare to experience the precision and finesse Splendorini brings to drinks (\$11-14). Prime example: the way barrel-aged Bols Genever and Beefeater Gin seamlessly weave with pine-y notes of Clear Creek Douglas Fir eau de vie, the earthiness of sencha green tea, brightened by tart yuzu, lemon, and grapefruit foam. This combination could easily go wrong, but it's exquisitely layered. Similarly, Yamazaki 12-year Japanese whiskey, chamomile tea, and a spoonful of Yellow Chartreuse over a shiso leaf dramatically cast against a giant ice cube in a wine glass make a striking sipper.

Eat with: oysters brilliantly accented by drink sauces (Pimm's Cup, Elderflower Fizz, Bloody Mary) instead of the usual mignonette, or a meaty Monterey bay abalone (\$21) grilled over shiitakes, tokyo turnips, mirin-scented rice in a miso broth. A more affordable bar bite: Mina's signature ahi tuna tartare starter (\$19) doused in ancho chile, sesame oil,

and mint is \$10 during happy hour.

252 California, SF. (415) 397-9222, www.michaelmina.net

HOG & ROCKS

With new chef Robin Song (formerly of Haven and Plum) on board, there are elevated touches to Hog & Rocks' ever-approachable food, like a special of perch crudo (\$14), delicate with nasturtium, puffed rice, minced Manila clams, and blood orange. This suits bar manager Michael Lazar's robust yet refined cocktails just fine. Chef Song's amuse bouche of buckwheat gougeres topped with warm, salty lardo is divine with Lazar's Miller's Meyer (\$11), a vivid winter cocktail of Martin Miller's Gin, Meyer lemon syrup, and herbaceous Elisir M.P. Roux liqueur lending whispers of anise, verben, and lavender.

My drink of choice is house Willett bourbon, a bracing 130 proof but cut with water. Rye spice and sweet corn notes meld perfectly in Lazar's Old Fashioned with orange and Angostura bitters.

A refreshing Cider Press Buck (\$11) showcases one of the most edible garnishes around: a spiced Arkansas black apple (preserved via Cryovac). This delicious garnish evolves with the seasons, atop Old Fitzgerald bourbon, lime, ginger, and Wandering Aengus dry pear cider, confirming the current cider craze. The Buck pairs with H&R's always pleasurable ham platters (\$16), now with Monte Nevado Jamon Serrano from Spain, Greci and Foizani Prosciutto from Italy, and a stunningly smoky ham exemplifying all I love best in Southern hams, Edwards Surryano from Virginia. 3431 19th St., SF. (415) 550-8627, www.hogandrock.com

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QUARTERBACK SACK

BY L.E. LEONE

le.chicken.farmer@gmail.com

CHEAP EATS Mz. Grizz is tall and beautiful with a gleam in her eyes that says both I have something funny to add and, if you put a football in her hands, I will knock you over like a freight train hitting bowling pins.

If we played tackle instead of flag football, she would lead the league in yardage and touchdowns, and probably a lot of people would quit. As it is, her area of dominance is the defensive line. And the bowling pins are the opposing team's O line.

I know I wouldn't want to quarterback against her. Other hand, if I am totally honest (which I mostly totally am), I haven't always exactly loved being Mz. Grizz's teammate either. There's the generational gap that baffles me to most of my teammates at least some of the time, and there was this thing I overheard her say once on the sideline: "I don't care whether we win or lose," she said. "I'm in it for the personal glory."

Which statement bristled me for a while, even though I knew she was saying it to be funny — a twist on it's how you play the game.

I must have been in a bad mood. Meaning: we must have just lost. Because for me, partially, it is whether you win or lose. That's what makes it sports. And, in particular, team sports. Supposedly, although spelling is not my forte, there is no I in team. But this was a long time ago.

And, alas, there is an I in time. Like a lot of our team, Mz.

Grizz is a med student. Still, she manages to make more practices than anyone. And games. And she plays and practices — and eats, it turns out — with an endearingly fierce and bearlike voracity.

Coach's 35th birthday party was not the first time I got to eat next to Mz. Grizz, but it was the one that won me over. All the way, and in spite of any previously held differences of opinion regarding queer politics or English spelling.

Hers was the biggest plate of food I have seen since the days of Ann's Cafe. And the way she pinned her ears back (in the parlance of pass-rushing specialists) and tackled it ... it earned my undying respect and admiration. It was,

in fact, glorious. And I understood.

I mean: first of all, we're talking Celia's — which should change its name to Surrealia's — in San Rafael. I forget what they called the plate, but it had tacos, enchiladas, flautas, chile relleno, steak, beans, rice, and just basically all-things-Mexican all over it. And Mz. Grizz picked up her fork and knife with this super-sexy look, and fucking sacked its ass. I'm not saying it was quick. Or easy. You could tell she was using all her moves: the spin move, the stunt, the club, the rip, the hoop, the inside-out sock...

And those were just the ones that I saw! For the most part my attention was drawn to the wide-screen TV at the opposite end of Celia's banquet room, on which the 49ers were all-of-the-above-ing it to the Green Bay Packers.

Also I had my own plate to deal with: big, yummy grilled shrimps with beans and rice and a big ball of salad dolloped quite pleasantly, thank you, with pico de gallo.

Everything was great. Warm, fresh-made chips and hot table salsa kept coming, margaritas happened, and Coach presided very thirty-fivishly at the head of the table, until the mariachi band came over from the main dining room behind a small flan with a single lit birthday candle in it.

They sang in Spanish. They sang in English. And by the time Coach wished for another winning season this Spring and blew out the candle, her birthday desert was mostly melted wax. Yum!

While everyone else was woohooing her, I hugged and high-fived Mz. Griz, who was just then putting the finishing hurt on her quarterback. I think it was called "The Perfecto Special." Look into this.

"You're my hero," I said.

Then, very mysteriously, everyone started disappearing into the restroom in pairs and coming back with each other's pants and shirts on. Kids! Then they all went bowling across the street, but Hedgehog and I, being old, came home. **SFBG**

CELIA'S

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WEDNESDAY 1/23

THE TAMBO RAYS

If you're looking for a San Francisco-based band to adore in the new year, keep your eye on the Tambo Rays. The punkish young chillwave foursome released *Kaleidoscope*, its debut EP, last summer and has speedily garnered an enthusiastic audience. The group — a collaboration between brother and sister Brian and Sara DaMert along with friends Greg Sellin and Bob Jakubs — makes catchy, introspective pop music characterized by B. DaMerts' crooning vocals and a hazy wall of dissonance. The Tambo Rays played Café du Nord, Rickshaw Stop, and the Hemlock last year, but they still might be down to play your house party. (Mia Sullivan)

With Evil Eyes, Moonbell, Jesus Sons
9pm, \$6

Brick and Mortar
1710 Mission, SF
(415) 371-1631

www.brickandmortarmusic.com

WEDNESDAY 1/23

THE MALLARD AND LENZ

Last year treated The Mallard well. Aside from winning recognition in the Guardian's 2012 GOLDIES, the band's dynamic garage-psych-rock also earned it a spot on MTV Hive's list of "Five Indie-Rock Records to Look Forward to in 2013." Evidently, this year promises more. LENZ, another Bay Area favorite (pictured),



is also preparing for a fruitful 2013, with the release of its first full-length LP, *Ways to End a Day*, which it will celebrate at the New Parish. Containing punk influences, '80s synth, and the self-identification "ice-pop," the band promises intriguing music and a good time. And with both bands poised for greatness in 2013 (and \$3 Trumer Pils), there's no better time to see them than at this free show. (Laura Kerry)

With Casey and Brian, Dragontime
8pm, free
New Parish
579 18th St., Oakl.
(510) 444-7474
www.thenewparish.com

THE TAMBO RAYS
SEE WEDNESDAY/23



THURSDAY 1/24

"HOW TO MOVE A MOUNTAIN"

Consider this fact: many kids love to play with ants. The insect evokes some innate fascination that leads to prolonged observation (and frequently an unfortunate end by magnifying glass or the filling in of an ant hole). At Southern Exposure's "How to Move a Mountain," Dr. Deborah Gordon, a celebrated Stanford biologist, will elevate this fascination as she presents her studies on collaboration in the colonies of harvester ants, in this first installment of a three-part series. Thursday's ends with a discussion led by conceptual artist Brad Borovitz and a responding art piece, the education-meets-art event will approach larger



notions of societal organization and collectivism. It seems that those kids are on to something. (Kerry)

7-9pm, free
Southern Exposure
3030 20th St., SF
(415) 863-2141
www.soex.org

THURSDAY 1/24

"DAN DION: THE MUSICAL IMAGE" CLOSING PARTY

Fantastically prolific soul-snapper Dan Dion has been the house photographer for the Fillmore for 20 years and



the Warfield for 15 — which gives him the kind of access to famous and intriguing subjects many would claw their own lenses out to get. For the past couple months he's had a show of his eye-popping portraits of musical fascinators — from Johnny Cash, John Lee Hooker (pictured), Tony Bennett, James Brown, even Katy Perry — up at the hoppin' Madrone on Divisadero. This closing party brings down on the curtain on the punchy exhibition, but there's no rest for Dion, of course: along with his continued musician pics (check out www.dandion.com for an index of legends), he's hard at work on a new project: 365 days of Comedian Portraits. (Marke B.)

6-9pm, free
Madrone Art Bar
500 Divisadero, SF
www.madroneartbar.com



FRIDAY 1/25

NOIR CITY 11

Here's a sweet early Valentine's Day gift for your favorite dude or dame: a "passport" ticket good for admission to all of Noir City's 27 films (many of which will sell out in advance), plus a chance to hang with opening-night special guest Peggy Cummins before a screening of her 1950 breakout *Gun Crazy*. Way cooler than a box of chocolates, and at \$120, way cheaper than diamond jewelry. Billed as "the most popular film noir festival in the world," Eddie Muller's annual event flies the flag of 35mm projection proudly as it spotlights a host of classics and not-available-on-DVD rarities. Look for themed double-features like "Showbiz

Noir" (can't go wrong with 1950's *Sunset Boulevard* on the big screen), "San Francisco Noir," "African American Noir," and — a Noir City first — "3D Noir." (Cheryl Eddy)
Through Feb. 3, most shows \$10-\$15
Castro Theatre
429 Castro, SF
www.noircity.com

FRIDAY 1/25

THE BAY:
CREATORS OF STYLE

San Francisco fashion encompasses more than just glamor, style, and grit; it is an art of ideas and principles, creativity, and personality. Photographer Liz Caruana captures these many dimensions in her new book, *The Bay: Creators of Style*, a collection of black-and-white portraits of many of the Bay Area's most distinguished designers. With an opening reception, an artist talk, and an exhibit of selected images from the book on view for three weeks, Carte Blanche has supplied an excellent opportunity to see prints that testify both to the skill of Liz Caruana and the originality and range of the Bay Area's fashion community. (Kerry)

Through Feb. 13

Opening reception, 7-9:30pm, free

Artist talk Sat/26, 7:30pm

Carte Blanche

973 Valencia, SF
(415) 821-1055

www.gallery
carteblanche.
com

CONTINUES
ON PAGE
22

>>



THE BAY: CREATORS OF STYLE
SEE FRIDAY/25

CONT>>

SATURDAY 1/26

JOFFREY BALLET

"Longtime no see" used to be a common greeting among friends. It has such an old-fashioned, convivial quality about it, yet sounds out of tune for our modern 24/7 being-connectedness. So why not say, "great to see you, what are you up to?" to the Joffrey Ballet, which used to regularly make the trip from New York, having made its reputation with showing ballet as a distinctly contemporary art. Now located in Chicago and under the artistic directorship of former SFB Principal Ashley Wheeler, the Joffrey is bringing Kurt Jooss' superb *The Green Table*, a seminal work of modern dance that thematically, unfortunately, is as up-to-date as it was in 1932. Edwaard Liang's 2008 *Age of Innocence* and Christopher Weeldon's *After the Rain* — two of today's hottest choreographers complete this intriguing program. (Rita Felciano)

8pm, \$30-\$92

Also Sun/27, 3 p.m.

Zellerbach Hall

101 Zellerbach Hall, Berk.

(510) 642-9889

www.calperformances.org

SATURDAY 1/26

"AN EVENING OF SILENT FILMS AT GRACE CATHEDRAL"

Grace Cathedral is a non-traditional movie theater — obviously, you wouldn't head to the

Nob Hill landmark to see the latest superhero epic. But what it lacks in Dolby surround sound, it more than makes up for with its major league pipe organ, which provides the perfect accompaniment when the cathedral (which hosts concerts and events between services) screens silent films. Tonight, renowned musician Dorothy Papadakos provides the soundscape



VINTAGE TROUBLE SEE TUESDAY/29

for two silent-era classics: Sergei Eisenstein's 1925 propaganda film *Battleship Potemkin* (7pm), which elevated film editing with scenes like its tense "Odessa Staircase" sequence; and F.W. Murnau's 1922 *Nosferatu* (9pm), the long-fingernailed granddaddy of all vampire films. (Eddy) 7 and 9pm, \$10-\$20 (both films, \$17-\$24)

Grace Cathedral

1100 California, SF

gracecathedral.org/concerts

SATURDAY 1/26

STELLAR CORPSES

Santa Cruz rockers Stellar Corpses have been around for the better part of a decade, mixing psychobilly, punk, rockabilly, surf guitar and much more into their sound. Having toured across the US and Europe as an independent act, the band released its third record last year, *Dead Stars Drive-In* (Santa Carla Records), which showcases an uncanny talent for meshing horror film imagery and addictive sing-along anthems into a monstrous creation that even Dr. Frankenstein would be proud of. With MTV recently featuring the group's video for

"Vampire Kiss," things are looking up more than ever — these children of the night, what music they make! (Sean McCourt)

With The Rocketz, Memphis Murder Men, Limnus.

8:30pm, \$13-\$15

Slim's, 333 11th St., SF



(415) 255-0333

www.slimspresents.com

SATURDAY 1/26

BLOND:ISH

In a section of the music industry where club promoters and marketers all too frequently rely on glamor headshots layered over photoshopped neon clouds, London based, Montreal bred Anstascia D'elene and Vivie Ann Bakos have smartly chosen a name that immediately undercuts appearances. (Plus the tag-line: "not all dumbs are blonde.") With that out of the way, this posh, Kompakt-approved duo has spent the last couple of years making a real name for itself, releasing credible 4x4 house sets and EPs with callbacks to '60s psychedelia and '80s new wave, while providing remixes for Todd Terje, Pete Tong, and Tomas Barfod. (Ryan Prendiville) With DJ M3, Anthony Mansfield 9pm, \$10-20 Monarch 101 Sixth St., SF (415) 284-9774 www.monarchsf.com

SUNDAY 1/27

STEPHEN TOBOLOWSKY

Stephen Tobolowsky will always

be an honorary member of the "that guy" character actor club, (you've seen him in the margins of *Groundhog Day*, *Memento*, and HBO's *Deadwood*) but lately, his podcast *The Tobolowsky Files* has become his signature project, revealing his depths as a storyteller. Whether he's recounting a collaboration with David Byrne, his constant effort to balance Hollywood with family life, or the time he was held hostage at the supermarket, Tobolowsky's tales of life, love, and showbiz engage the



listener effortlessly. Presented by SF Sketchfest, Sunday's event will feature new stories, as well as selections from his newly released book, *The Dangerous Animals Club*. (Taylor Kaplan)

8pm, \$25

Yoshi's

1330 Fillmore, SF

(415) 655-5600

www.yoshis.com

MONDAY 1/28

STEVE REICH

Yes, Steve Reich is probably the most influential composer alive. And yes, his legendary mid-'70s output irreversibly mechanized the dynamics of Western music. Still, his greatest gift to the music world remains his

ability to breathe life into minimalist structures, making room for dynamic, grooving rhythms, rich, warm tonal colors, and catchy, arpeggiated melodies that sound almost club-friendly in 2012. On



Monday, the SF Contemporary Music Players will treat our fair city to a rare performance of Reich's flagship composition, *Music for 18 Musicians* (1976), bookended by *Clapping Music* (1972) and *Electric Counterpoint* (1987). Essential, for devotees and newcomers, alike.

(Kaplan)

8pm, \$20

SF Conservatory of Music

50 Oak, SF

(415) 503-6275

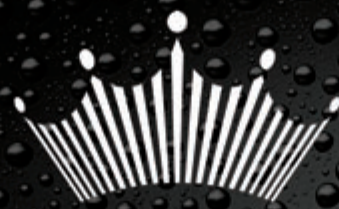
www.sfcm.edu

TUESDAY 1/29

VINTAGE TROUBLE

When I started listening to *The Bomb Shelter Sessions* — Vintage Trouble's 2012 release — I was pretty certain its authors could not be of this century. (And looking at photos of this old-timey quartet, might I add, only reinforced my initial contention.) Well, I was wrong. This blues rock group, comprised of vocalist Ty Taylor, guitarist Nalle Colt, drummer Richard Danielson, and bassist Rich Barrio Dill, formed in Los Angeles in 2010 and has achieved success and international renown not least for Taylor's deep, rambling vocals that bring to mind mid-century legends like Otis Redding and Ray Charles. (Sullivan) 8:30 p.m., \$15 Café du Nord 2170 Market, SF (415) 861-5016 www.cafedunord.com SFBG

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Fl., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



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THU 1/24	8PM	JOHNNY LAWRIE THE SECRET SECRETARIES THE GARDEN BAND (ROCK) \$5
FRI 1/25	5:30PM	FREE OYSTERS ON THE HALF SHELL
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ARTS + CULTURE: FILM

San Francisco filmmaker (and Oscar nominee!) Sari Gilman talks 'Kings Point'

BY CHERYL EDDY
cheryl@sfbg.com

FILM Film editor Sari Gilman — her résumé includes 2007's *Ghosts of Abu Ghraib* and 2002's *Blue Vinyl* — made her directorial debut with the 30-minute documentary *Kings Point*, a bittersweet exploration of a Florida retirement community. The film first screened locally as part of the 2012 San Francisco Jewish Film Festival, and will air on HBO in March. In the meantime, it's been nominated for an Oscar for Best Documentary Short. I caught up with Gilman to talk about her film — and little gold men.

San Francisco Bay Guardian Congratulations on your nomination! You knew your film was on the short-list, but were you surprised when you made the final cut?

Sari Gilman Thank you! You know, I had no idea. I have worked very hard in my life to try not to predict the future. [Laughs.] I was very happy when I found out, but I don't think it would have destroyed me if it hadn't happened. Obviously, though, it's a total thrill and a complete honor, and more than I ever expected when I started making this movie.

SFBG Do you get to, like, walk the red carpet?

SG I do! I gotta get a dress! I mean, not that anyone's going to care who I'm wearing, but for me, it'll be fun.

SFBG What's your connection to *Kings Point*, the place, and what made you want to create a documentary about it?

SG My grandmother moved to the community in 1978, when I was about nine years old. I visited her there many times a year for 30 years. About 15 years in, I was starting to get involved in storytelling and still photography, and I was always really fascinated with the place on a couple of different levels: socially, it sort of seemed like it was a summer camp for old people, and then visually — it's 7500 identical one- and two-bedroom condominium units, spread out over miles. So there's a lot of architectural homogeneity. These long hallways that look exactly the same, with these palm-tree shadows on them. It seemed like a natural place to start exploring.



SFBG Since you knew the residents already, was it easier to get them to open up in interviews?

SG I think so. None of the subjects in the final film were people that I knew personally before I started making it, but some of them did know my grandmother, and they all knew me as the granddaughter of someone who lived there. I think that's what made it easy for them to talk to me. I also shared a lot with them about my grandmother's experience and my experience there, so the interviews weren't so much interviews as they were conversations. Obviously, we cut my voice out in most cases, but I think that I was able to get the kind of candid stories that I got because I was on the other end of the camera talking to them.

SFBG Though you've worked extensively as an editor on other people's films, you didn't edit *Kings Point*. Why was that?

FROM TOP: DIRECTOR SARI GILMAN; KINGS POINT RESIDENT BEA

the beginning that it would be hard to achieve. Jeffrey and I spent a lot of time achieving the tone. It was kind of like salt and sugar — "A little sprinkle here, oh, now it's too dark, let's add more of the other." The feeling that I wanted to evoke, more than anything, was that certain feeling that I had when I was visiting there.

SFBG Had you always intended for *Kings Point* to be a short film?

SG No, I actually intended it to be a feature. It was in the cutting room that we decided to make it a short. A large part of that was because of the tone, actually — we had enough story to keep it going, but the tone of those stories were shifting the film in a direction that I wasn't comfortable with. It was a little more of that "cute old person" movie. Kitschy, kind of, "Look at the old people doing belly dancing," or whatever.

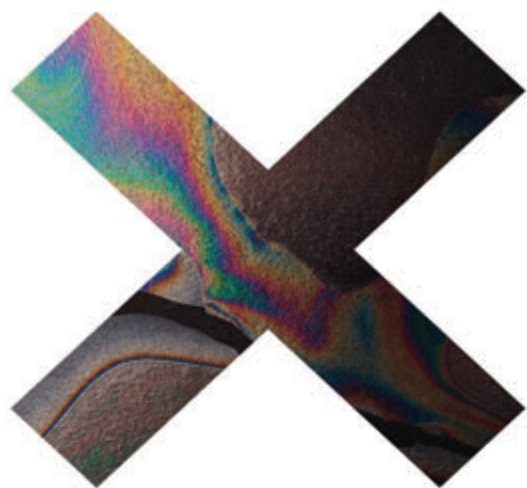
I was extremely sensitive to the fact that most people, when they heard about the film, would think that's what they were going to be seeing. I was a little crazy-determined not to make that movie, because that wasn't what my experience was. That's not what I saw. In cutting it down, we got rid of a lot of the lighter stuff, which is what helped us achieve the tone that we did.

SFBG There have been several films with themes about aging lately: *Amour*, *Quartet*, and *The Best Exotic Marigold Hotel* (all 2012) come to mind. Why do you think that is?

SG Oh, I definitely want to see *Amour*. I think it's a moment whose time has come. As a population, the baby boomers have now started to retire, and in the next 20 years, we are going to see a major shift in the demographics of this country. There will be many, many more elderly than there are now. I think that people are starting to think about aging issues in a new way.

I truly hope *Kings Point* will encourage people to have those kinds of discussions. Nobody likes to grow old or think about what's going to happen, but the truth is that we kind of need to. There's a bit of a denial about the realities of aging; there's so much emphasis placed on being independent, self-reliant, and remaining active. On the cover of AARP Magazine, you always see pictures of, like, 75-year-olds on bicycles riding to the beach. And that's great, and everyone wants that to be their experience, but not everyone is so lucky. **SFBG**

www.kingspointmovie.com



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STEPHEN TOBOLOWSKY:
The Tobolowsky Files

Tue, Jan 29 - Classical, & filmic music
HELEN JANE LONG
& The London Players

Wed, Jan 30 - The Voice 3 soul singer
MYCLE WASTMAN
plus Austin Jenckes

Thu, Jan 31 - Formerly of Chicago
BILL CHAMPLIN



Fri-Sat, Feb 1-2
LEELA JAMES
In the Spirit of Etta

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Mon, Jan 28
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& Fri-Sun, Feb 1-3
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ARTS + CULTURE: MUSIC

BY EMILY SAVAGE
emilysavage@sfbg.com

TOFU AND WHISKEY You should know how significant the forthcoming sentence is for me. Like, when I think about it, my heart speeds up a tick. I get that fluttery, crush-style, first-discovering-feminism blood pumping something fierce. Here it is: so, I was talking to **Kathi Wilcox**, of Bikini Kill, the Frumpies, the Casual Dots, and Julie Ruin... that's about as far into it as I can get for now.

Take a breath. I'll start again. The music that Wilcox helped create in the early 1990s riot grrrl scene along with Toby Vail and Kathleen Hanna deeply affected, empowered, and inspired a generation of women — and continues to do so. **Bikini Kill** technically existed from '90 through '97, now however, there's a new chapter. The former Kill Rock Stars group started its own label — Bikini Kill Records, naturally (www.bikinikill.com) — and it recently began re-releasing albums, beginning with the 20th anniversary reissue of the band's debut 12-inch EP. As a fan who became aware of the band the very year Bikini Kill fizzled (I was 13), it's been my cruel fate to forever be indebted to a dormant group. Until late last year.

You can now perhaps grasp my Tiger Beat-sized fawning over Wilcox, who's chatting with me from her home in Brooklyn, which she shares with Guy Picciotto of Fugazi and their 7-year-old daughter. In the interest of journalistic integrity, I'll have you know that I steadied my voice, and never let on to the Bikini Kill tattoo on my left shoulder.

The creation of the Bikini Kill label came after Vail and her sister Maggie were laid off from Kill Rock Stars. "If there's loyalty and it's your community and you want to support that, or the other bands on the label feel like your scene, I can understand wanting to stay, but for us it didn't really make sense. We were just like, well we should just do this ourselves," says Wilcox.

Plus, they wanted to make sure the records stayed in print, and there was that 20th anniversary of the first record milestone. I ask if there's any nostalgia in excavating youthful sonic archives of one's past.

"I'm not sure if *nostalgia* is right the word," she says. "It's surprising to me, going back over a lot of this, not that people are still interested — although, in some ways, I do feel a little bit surprised about that. Like, I'm surprised that we're having this conversation 20 years later." Boom-boom, my heart beats faster thinking of myself as part of this conversation. "Maybe it's just because there's been so much '90s nostalgia in the air that I feel like I've sort of worked it all out of my system?"

We talk about that moment in '92 when a leery fascination with riot grrl and its Olympia and DC hotspots was all over the mainstream media for a blip.

"We had seen what had happened with Nirvana...We watched the media take this band we knew — and they were good, we thought they were great — but we had no frame of reference for what happened to them. Then they trained their eyes on us. We were weary of that whole process. We had no desire to be like, on the cover of Rolling Stone. That was not our goal at all. We're just the next piece of chum thrown in the water there."

Their actual goals and desires were in plain sight, in their zines, lyrics, written across Hanna's

REBEL



GIRLS

stomach in permanent marker.

"We were trying to create a community where women and girls felt like they had a scene; we wanted young women to start bands. That was our scene: an underground women's, feminist network."

Though the decades between now and then seem to have softened her views of the unwanted attention.

"In hindsight, probably there were some good things that came out of [the media attention], because I've met a lot of girls who've been like, oh I heard about your band through an article in Newsweek. So as much as it bothered us to be misrepresented, I understand now that a lot of positive probably came out of it for other people."

One project that came after BK was Julie Ruin, Hanna's pre-Le Tigre lo-fi solo project for which she released just one full-length album, recorded in her bathroom. In 2011, she resurrected that project with Wilcox in Brooklyn, along with guitarist Sara Landau, keyboardist Kenny Mellman, and drummer Carmine Covelli. The new Julie Ruin record will see release in the spring, and the band will likely be touring this summer.

Lastly, we talked about bands that were influenced by Bikini Kill's positive feminist agenda. There were the somewhat obvious, more linear answers such as contemporaries Sleater-Kinney and the Gossip, and a surprising one.

"The only thing I can think of is kind of ridiculous, but Lady Gaga. She's obviously not influenced by us at all, right?...But I was reading an article about her that she's offering counseling to her fans on her next tour. I have no idea how that's going to work. But I was like, she must be having that dynamic because she's so queer-positive and got a lot of people coming to her shows that are working through issues and coming against the bullshit of society. That seems like a parallel of what we went through. I was like, we should have had a counselor with us! Of course, that was Kathleen."

GOING GAGA

Speaking of **Lady Gaga**, I found myself at her Born This Way Ball Tour show at the HP Pavilion in San Jose last week. Purely from the entertainment angle, it was eye-popping madness, a glittering frenzy of spectacle, antics, costume changes, and showmanship. A fairytale castle on the stage

housed all the secrets, bursting open on command with sculpted dancers, surrounding their alien queen, alien she — Gaga.

After the lights snapped off and lasers began darting towards the crowd of costumed little monsters, Gaga rode out on a human-pony encased in a diamond-crusted, insect-creature body of armor, shielding her face and draggy blonde ponytail. From there out, there were hovering Victorian ghosts, inflatable pregnant bellies birthing dancers, human-motorcycles, floating alien heads, a rotating closet in what looked to be a teenage girl's bedroom, meat curtains, meat grinders, meat couches, guitarists in turrets, and a keyboardist in the center of a circular synth.

But beyond all that, there was Gaga herself, a perfectly gritty, makeup-smeared, loud-as-hell, pop megastar who seems like a sugared-up theater kid. She told the crowd on numerous occasions that, like her, they were born this way. And like her, they shouldn't give a fuck what people think. "Right, Black Jesus?" she asked her dancer, Black Jesus. "And no fucks were given."

At one point she told all to check their phones, and called up a random audience member. The spotlights found a 42-year-old mother of twins. Gaga gifted her an inspirational piano ballad, invited her backstage for a shot of whiskey, then said she'd (along with a corporate cell phone sponsor) be donating \$5,000 to a local, LGBTQ-friendly homeless shelter because she'd picked up the call.

Clad in a Gaultierish yellow beekeeper costume, she reminded, "tonight is about individuality, uniqueness, and acceptance!" Ungodly screams. "I am not a woman, I am not a man, I am...you!" The lights rose to show a thousand beaming faces.

I'm no cynic. Despite the overwrought theatrics and pomp, I can get with the message. She's Madonna for the everywoman.

CODY CHESNUTT

The soul troubadour returns. Aside from his debut double-album, *The Headphone Masterpiece* (Ready Set Go), Roots collaboration, and brief 2010 EP *Black Skin No Value* (Vibration Vineyard), singer-songwriter Cody ChesnuTT just hasn't been

on the radar enough, given his powerful pipes. He brought it all back in late 2012, releasing socially-conscious soul gem, *Landing on a Hundred* (Redeye Label), which he's touring on now.

Tue/29, 8pm, \$15. Independent, 628 Divisadero, SF.
www.theindependentsf.com

RIP HIGH CASTLE

East Bay punk trio High Castle announced its amicable split on Facebook: "...High Castle decided to call it quits. No juicy gossip or drama. Shaggy is playing around town with her new project May B Knot and solo shindig, Sunny Reaper. Erin started this new band called Straight Crimes. Wilson should be playing trumpet, bassssss or geetar soon in something very rad. Very xtra mucho kudos to anyone that helped us out in any way!!!!!! We might still do a final show in the Bay Area and we will probably be releasing 3 final songs that we recorded." **SFBG**



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ALL KINDS OF WORK + ONE PLAY

SF Sketchfest's yearly gamut of comedy formats includes a remounting of 1998's off-off-color hit, 'SEX a.k.a. Wieners and Boobs'

BY ROBERT AVILA
 arts@sfbg.com

THEATER SF Sketchfest has changed the face of comedy in the Bay Area. It has done this by importing faces, many very funny faces, and mingling them with a complement of local ones. The precise composite changes yearly but, 12 years on, the juggernaut founded by David Owen, Cole Stratton, and Janet Varney has developed one of the largest comedy profiles in the country. My spell-check may still not recognize improv as a word, but there's no denying the influence this festival has had on the Bay Area's exposure to the greater world of comedy.

Fans of drama may wish to know that this year's comedy feast — which again unfolds across everything from standup to game shows to film-related events —

also includes a little theatrical soufflé called *SEX a.k.a. Wieners and Boobs*, a 1998 work for the stage penned by State cofounders Joe Lo Truglio, Michael Showalter, and David Wain. The play, although hardly what you'd call regional fare, has since been published, and gleefully mounted by amateur companies here and there. But its creators — who famously went on to other things, including films such as *Wet Hot American Summer* (2001) — are only now revisiting the work themselves.

Lo Truglio explains that the genesis of the play was owed to Maria Striar, founder of New York's Clubbed Thumb theater company, who in 1998 called up her old Brown University classmate Showalter with a last-minute invitation.

"They were doing a summer series, and one of the plays had dropped out," recalls Lo Truglio by phone from Los Angeles. "So Maria called Michael Showalter and said, 'Do you guys have anything you want to do?'" He said yes immedi-

ately. The catch was that we didn't have anything ready. So we had to write the play in about three days."

They started with the title, according to Lo Truglio, only because Striar needed to place an ad in the paper the next day. Coming out of theatrical left field, he acknowledges that a grabber was in order. "We just came up with that title to get people to come see it," he explains. Taking no chances, the ad also promised a scene from David Mamet's *Glengarry Glen Ross* — a claim the authors later make good on in one of the play's

be so cool to perform. [The process] went along those lines: what kind of thing would we like to see in a play? What bit do we have that we haven't been able to use anywhere else?"

San Francisco audiences will be the first to see what this late 20th-century opus looks like in the garish light of a new millennium, with its creators in the roles they originated 15 years ago.

"I have no idea how it's going to play after so many years," admits Lo Truglio. "It's very vignettey, which is a new word I'm coining. Looking

back now, I think we would have cut out a lot of it. But it's only about 55 pages anyway."

A glance at the script suggests there's still gold in them there pages, and anyway it's hard to imagine the play's triumvirate disappointing an audience reared on the State and all the subsequent work it has spawned.



brasher non-sequiturs.

The plot was borrowed from *High Noon* and set in a Teaneck, New Jersey menaced by a cranky desperado named Tad Theaterman. That narrative spine supports some wayward elephantine flesh, including a meta-theatrical opening scene involving a Q&A with the audience, and the aforementioned segue into Mamet (pronounced "mam-AY" in the play). Other moments were derived from previously untapped material, as Lo Truglio remembers.

"We had some bits that might have come from, probably not the State, but some stuff that David [Wain] and Showalter did at Stella, when they were doing live shows in Time Cafe on Lafayette in New York City. I also performed there and did some characters. I think a few characters and maybe a couple of the scenes in *SEX* were born out of that. But the majority was just this new-sheriff-in-town idea. We have a scene from *Glengarry Glen Ross*, because we just thought would

For his part, Lo Truglio looks forward to returning to a festival he recalls fondly and sees as essential.

"It's fantastic that Janet Varney and the rest of those guys have created an annual event where really the best people in comedy go to perform," he enthuses. "I think it's important. It's very similar to the way I feel about Marc Maron's podcast, which I think is a terrific, really important record of some amazingly talented comics and actors. At Sketchfest there are so many people who are interested in comedy, different types of comedy, that it creates a terrific environment for it to thrive." **SFBG**

SEX A.K.A. WIENERS AND BOOBS
 Feb. 8, 8pm, \$30
 Marines Memorial Theatre
 609 Sutter, SF
 www.sfsketchfest.com

For an interview with the SF Sketchfest founders, visit sfbg.com/pixel_vision.

HARMON'S WAY

..... Dan Harmon charts his own course through the comedy universe

BY RYAN PRENDIVILLE

arts@sfbg.com

THEATER Dan Harmon is on the phone, talking about therapy. He's explaining his belief that a person can find a mental illness for anything they can name, with some fetishistic examples. "There are people out there who like to be walked on," the creator and former show runner of NBC's *Community* says. "There's people who like to eat human fecal matter. There's people who want to have sex with kites."

"Hold on, Dan. Are there really?" I ask, making a note to Google it later.

"I guarantee it. I promise you. There are six billion people in the world and there's gotta be someone who wants to have sex with a kite. But I don't know if you'd ever find someone that craves the feeling of being alone."

We're on the subject because of *Harmontown*, the comedy show-town hall meeting-podcast Harmon regularly holds in the back of an LA comic shop, based around "one day forming a colony of like-minded misfits." Harmon's about to take the show on a daunting cross-country tour, that will stop in SF for Sketchfest before returning to LA. It's been eight months since Harmon was unceremoniously fired from the much-analyzed, but little-watched sitcom *Community* by Sony, and had a public feud with actor Chevy Chase that brought a TMZ level of public scrutiny. Subsequently, the *Harmontown* episodes have frequently taken on the air of a psychiatric session, with the audience filling an important role.

"The whole point of therapy is the therapist doesn't particularly matter. You're listening to yourself talk and I think some people are more comfortable talking to one guy holding a clipboard if they're going to say 'Hey, I put a Sharpie pen up my ass the other day, does that make me a pervert?' I feel weirder saying that to one guy with a masters degree and a tiny office who doesn't laugh than I do telling it to eight people in the back of a comic book store. It feels healthier to do the latter."

Harmon doesn't hold much back; after all, this is a guy that earlier in his career broke ground (and *insert obvious pun here*) with the self-explanatory "Laser Fart" web series for the no-budget, no restrictions, faux-TV network/film festival, Channel101.com (which he co-founded.) A performer only as a hobby, a "self-destructive writer" by trade, there's no stand-up at *Harmontown* and ideally little planning. Instead, alcohol-enabled improv and tangents can lead to talking about being hit with a belt by his father, getting dangerously close to breaking up with frequent guest and girlfriend Erin McGathy on stage, or having *Ricki Lake Show*-styled heart-to-hearts with the audience.

It could be alienating, but Harmon's uproarious logic, perspective, and self-awareness (an overabundance of which has caused his work to

frequently be deemed "meta") has gained him a following. "Where I tend to go," says Harmon, "I tend to start asking the question 'Am I a good person? Am I a good person?'" over and over again, and a kind of family forms around me. Or everyone else gets repelled."

Channel101.com was at one time the focal point for this quasi-family. "It was like a barn raising, a church, something we did each month," recalls Harmon. "We had a thing that we did and a belief system, and that was definitely something that I craved and wanted." But as *Community* took over his life for three years, Harmon no longer could make the monthly films required, and moved into a fatherly rather than brotherly role.

Harmontown's filled that space, in a culty sort of way, with white-boy freestyle raps and live Dungeons and Dragons. The show tends to draw out bright millennials, eager Aspergians, and closeted creatives who find Harmon's neuroses at least amusing but more often inspiring (also: nerds). It's a mix that suit-wearing co-host Jeff B. Davis (*Whose Line Is It Anyway?*) best termed a "mutual anxiety association." *Harmontown* isn't meant for everybody. But that's clearly by design. And as he hits the road with the show, Harmon's looking for his people. **SFBG**

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PEACE CORPS

..... Robert Moses' Kin unveils triumphant collaboration 'Nevabawarlapece'

BY RITA FELCIANO
arts@sfbg.com

DANCE In a pre-rehearsal conversation at the ODC Commons, choreographer Robert Moses says that his newest piece, *Nevabawarlapece* ("never be a world of peace"), is "a dance about protest movements." The evening-length work is set on ten dancers and is a collaboration between Moses and Obie and Bessie winning writer-performer Carl Hancock Rux; activist and singer-composer Laura Love; and MacArthur Fellow and blues musician Corey Harris. The trio will perform live during this weekend's world premiere at Yerba Buena Center for the Arts.

The impetus for *Neva*, explains Moses, came less from the specifics of historic revolutions and contemporary challenges to the social order than from the people who gave their all attempting to bring about fundamental change — only to see their efforts dissipated, co-opted, or met with failure. "It's about idealism, the loss of it, and then what you do? What are you left with if the rage, the energy, and all the sacrifices you have made fall by the wayside? Can you pick up and keep moving forward? I don't know," he says.

Moses and Love, who is in town for her first look at the company, discussed leaders like Malcolm X, James Brady, and Nat Turner, but also contemporary movements like Occupy Wall Street, the Arab Spring, and environmental activism. Referencing Sisyphus' rock, Moses says, "When it falls, it's hard to go down that mountain and pick it up again. It takes courage and energy to roll it and believe that this time it just might stay up."

For Love the choice is clear. "I have moments of disillusionment, and moments when I believe that we can have justice. Right now I am more afraid not to act than to act." She remembers a banner at a recent Freedom of Choice rally that said: "I can't believe that we have to do this again."

Neva had been in the back of Moses'

mind for a long time. "It's a big idea," he admits. So he was pleasantly surprised that when he called his now collaborators and described exactly what he wanted to explore, everybody agreed to participate.

For Love, it was Moses' willingness to not restrict her role. (Moses laughs, "I can't do what she does, so why would I restrict her?")

Love and Harris sent him musical suggestions; Hancock Rux emailed texts he had written. Moses has yet to determine *Neva*'s final shape. For instance, he has two versions of one of Love's banjo tunes. He also wants to hear Hancock Rux's voice reading text. "I don't want to pin myself down, because when we get together I want to see how con-

text and content push against each other."

Heading into rehearsal, he chuckles, "Yeah, the piece is finished ... and it is not." A thread, he knows, will emerge when everybody finally meets in the studio a few days before the premiere. Right now, he explains, the dancers have between 30 and 40 choreographic sections from which choices will be made.

In the studio on this particular afternoon, the dancers work on three of these pieces. As other couples observe and copy, Moses refines small gestures — a handgrip, a leg stretch, an overhead lift — on tiny Norma Fong and lanky Brendan Barthel. Then Crystaldawn Bell, softly but intensely, talks the company through a section that she has developed based on a solo which Moses had created for senior dancer Katherine Wells. Finally, Moses gives newcomer Jeremy Bannon-Neches five minutes to keep teaching to the company a piece he had choreographed for him. "The teaching is good experience," Moses notes.

Dripping with sweat, tired to the point of exhaustion, and throwing themselves with every ounce of their being into fierce, volatile, and ever-changing movement challenges, the dancers are an odd contrast to the studio's serene and neutral environment. They are also unstoppable — just like those who are willing to commit whatever it takes to make their ideals come to life. **SFBG**

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SMITH HAPPENS

Even Dame Maggie can't save predictable 'Quartet'

BY DENNIS HARVEY
arts@sfbg.com

FILM Every year there's at least one: the adorable-old-coot fest, usually British, that proves harmless and reassuring and lightly tear/laughter producing enough to convince a certain demographic that it's safe to go to the movies again, just this once. The last months have seen two, both starring Maggie Smith (who's also queen of that audience's home viewing via *Downton Abbey*), and in this case more is probably less.

Last year's *The Best Exotic Marigold Hotel*, in which Smith played a bitchy old spinster appalled to find herself in India (hip replacement operations being cheaper there), has already filled the slot. It was formulaic, cute, and sentimental, yes, but it also practiced more restraint than one expected, delivering a certain amount of emotional payoff you didn't have to cringe over the next day. (Particularly if you forgot how one-dimensional the Indian characters were — and they certainly were forgettable.)

Now here's *Quartet*, which is basically the same flower arrangement with quite a bit more dust on it. Smith plays a bitchy old spinster — complete with hip problems — appalled to find herself forced into spending her twilight years at a home for the elderly. It's not just any such home, however, but Beecham House (actually Hedsor House, a much-filmed estate in Buckinghamshire), whose residents are retired professional musicians.

Gingerly peeking out from her room after a few days' retreat from public gaze, Smith's Jean Horton — a famed English soprano — spies a roomful of codgers rolling their hips to Afropop in a dance class. "This is not a retirement home — this is a madhouse!" she pronounces. Oh, the shitty lines that lazy writers have long depended on Smith to make sparkle. Well, even she's not that much of a magician.

Quartet is full of such bunk, adapted with loving fidelity, no doubt, from his own 1999 play by Ronald Harwood, who as a scenarist has done some good adaptations of other people's work (2002's *The Pianist*, 2007's *The Diving Bell and the Butterfly*). But as a generator of origi-

nal material for about a half-century, he's mostly proven that it is possible to prosper that long while being in entirely the wrong half-century. The highlight was *The Dresser*, a play (later filmed, in 1983) of that type which throws bouquets at theater itself while handing an enormous slice of ready-cooked ham to the actors playing theatrical archetypes. The low-light has been 2008's *Australia* — for which Baz Luhrmann shoulders the primary blame, but anyone associated with that script should have had their Writers Guild membership suspended at least until the screams of unprepared ticket buyers stopped.

This play, too, seems to have inspired enthusiasm only for its performers in its original West End run. (Oddly, however, it's been a long-running hit in a Finnish adaptation.) It seems doubtful anyone was chomping at the bit to make a movie version. But then in one of those periodic reminders that the ways of show biz (when not strictly commercial) can be unfathomable, it has found new life as the untheatrical debut of ... 75-year-old American actor Dustin Hoffman.

Which ought to be more interesting than it turns out — with its workmanlike gloss and head-on take on the script's very predictable beats, *Quartet* could as well have been directed by any BBC veteran of no particular distinction. The English countryside can be counted on to look pretty; this cast and its hundreds of years of experience (including those members identified at the

end as former classical musicians) need hardly break a sweat realizing such soft material.

So, Maggie Smith arrives at Beecham House to the varying delight of former operatic colleagues Pauline Collins (comic ditherer), Billy Connolly (randy old goat), and Michael Gambon (nasty old queen), as well as the initial dismay of Tom Courtenay as the ex-husband whose heart she carelessly broke. Naturally, the joint is in danger of closure and can only be saved by the starry new arrival's participation in an annual charity performance. Yes, it's just like the plot of *Roller Boogie* (1979), and every other hoary "Let's put on a show to save the [blank]" exercise. You know just what's going to happen — "How dare you!" turns to "Oh, all right then" turns to triumph, although the film (like the play) cheats by declining to actually show us that triumph — and it does, on cue, for 98 digestion-easing minutes.

There's certainly nothing wrong with providing vehicles for beloved older actors — but why does it always have to be this kind of vehicle, bland as toast and no more nutritious? Even Dame Maggie Smith doesn't seem particularly interested; no doubt she'd like to play someone to whom the adjective "bitchy" doesn't apply once in a while. The classical canon is full of great roles for fully mature actors. But for the movies, it seems, after a certain point you only get to play silly old dears or bitter crones. There's got to be room for something between condescending trifles like *Quartet* and the bleak staring-death-in-the-face of

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RAPT CROWD AT THE ZERO GRAFFITI CONFERENCE



GUARDIAN PHOTOS BY CAITLIN DONOHUE;
MIDDLE PHOTO VIA GRAFFITITECH INC.

ARE YOUR FRIENDS INTO CRIME?

BY CAITLIN DONOHUE
caitlin@sfbg.com

STREET SEEN Nearing the climax of her presentation at last week's Zero Graffiti International Conference, Vancouver PD's graffiti-fighting specialist Valerie Spicer despaired over graffiti's affects on its perpetrators.

"He didn't die because of graffiti," she said sadly, a deceased Canadian graffiti artist's childhood photo on the PowerPoint screen behind her. "But I'm quite sure that the behaviors he learned in the subculture didn't help him confront the man who stabbed and killed him."

It wasn't the only conflation between societal decay and graffiti made at the conference (www.zero-graffiti.org), held Jan. 16-18 in the soaring white St. Mary's Cathedral on Geary and Gough — the one designed so that God sees a cross when he looks down at it.

Organized by the SF Graffiti Advisory Board, anti-graffiti nonprofit Stop Urban Blight, and citizen's group SF Beautiful, the conference gave law enforcement and city officials the chance to attend lectures on prevention and investigation of graffiti, tours of Mission and Tenderloin murals on Academy of Art buses — the school was one of the event's sponsors, in addition to the SF Arts Commission — and a play put on by a Sacramento anti-gang and graffiti group. This last, "performed in the colloquial dialect of youth and street culture," as the program delicately put it.

As Spicer wrapped up her tragic tale, the lights came back on in the St. Mary's basement. I fumbled with my things I was targeted by one of the graffiti fighters present.

"Are your friends into crime?" said Monty Perrera, professional buf-

fer for the City of Oakland. "I assume you're probably in the subculture," he continued (my pink-and-purple hair made for poor camouflage, I guessed.) He was wearing a T-shirt screen printed with one of Oakland street artist Gats' enigmatic visages.

"I've met many of the main [graffiti artists] in Oakland," Perrera continued, after apologizing for "promoting graffiti" with the shirt. "They don't really trust me or like me, but..." The admission hung between us in the air.

Perrera has a healthy interest in street art — so much so, he told me, that he buffs selectively, paying special attention to "bubble taggers" ("we call them the ego artists") and new artists ("if someone's new I get you because you're new. Maybe you'll go away.") Despite having attended East Bay street art blog Endless Canvas' "Special Delivery" mural exhibit in an empty Berkeley warehouse twice, Perrera was adamant that the work he does removing graffiti is vital to his community. "The ego taggers just have no mercy," he told me.

Between public and private enterprise, as the police chief asserted from the Zero Graffiti podium, San Francisco spends \$20 to \$30 million dollars a year combating graffiti. The Department of Public Works, which takes responsibility for quickly removing graffiti deemed motivated by gang activity, drops a cool \$3.6 million alone.

But to be fair, no one has ever asked me for cash to buy a spray can. That dollar figure is what graffiti removal costs us. And behind the rows of folding chairs at the conference, the rows of sponsoring vendor booths gave hints as to what that money could go towards. Graffiti Safe Wipes, suitable for removing

paint from stone walls with a swipe. This Stuff Works! brand anti-graffiti wall coating.

Perhaps the most ominous is one of the tools our own city uses, according to SF's DPW director of public affairs Rachel Gordon. Meet the Graffiti Tech graffiti detection system, a 10" x 3.8" box that mysteriously detects tagging as it happens by means of "advanced heuristics and algorithms," according to its company's website. The sensor's inner workings are left unexplained for fear of vandalism attempts but I've taken the liberty of shortening the URL to Graffiti Tech's US Patent Office full text description for those interested: <http://tinyurl.com/graffitispies>.

The second and final lecture open to the public that day was that of Dwight Waldo, a retired San Bernadino cop who proudly recounted tales of shutting down legal street art shows and murals by proving associated artists had drug convictions. He described the "five types" of graffiti to the crowd, and lauded the use of the Internet for its utility in researching crime (you can start by searching "tag crews fighting" on YouTube, he advised.)

"You're going to hear things in trainings where you'll go 'oh I can't do that' because your political climate doesn't allow it," Waldo told Zero Graffiti attendees.

An hour later Mohammed Nuru, director of the DPW, used the podium to announce plans to fight for higher mandatory fines for convicted taggers, and to require commercial truck owners to rid their vehicles of graffiti before their registration could be renewed. Perhaps the political climate in the Bay Area is changing when it comes to the war on graffiti. **SFBG**

MUSIC LISTINGS

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Music listings are compiled by Emily Savage. Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours. Prices are listed when provided to us. Visit www.sfbg.com/venue-guide for venue information. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 23

ROCK/BLUES/HIP-HOP

Buckeye Knoll, These Old Wounds, Creak Bottom of the Hill. 9pm, \$10.
Gojira, Devin Townsend Project, Atlas Moth Fillmore. 8pm, \$20.
Headnodic, Skins and Needles, DJ Zeph Boom Boom Room. 8pm, \$5.
"Jason Becker Not Dead Yet 2" Slim's. 8pm, \$31. With Steve Morse, Uli Jon Roth, Richie Kotzen, and more.
Jhameel, Coast Jumper Cafe Du Nord. 8:30pm, \$10.
Mumlers, Ohioan, Whiskerman Hemlock Tavern. 8:30pm, \$7.
Panic is Perfect, Institution, Red Valley Trappers Elbo Room. 9pm, \$6.
Terry Savastano Johnny Foley's. 9pm, free.
Tambo Rays, Evil Eyes, Moonbell, Jesus Songs Brick and Mortar Music Hall. 9pm, \$6.
Midge Ure Red Devil Lounge. 8pm, \$25-\$30.

JAZZ/NEW MUSIC

Shawn Colvin Yoshi's SF. 8pm, \$35.
Quinn DeVeaux Rite Spot. 9pm, free.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm.
Coo-Yah! Slate Bar, 2925 16th St, SF; www.slate-sf.com. 10pm, free. With Vinyl Ambassador, DJ Silverback, DJs Green B and Daneekah.
Full-Step! Tunnel Top. 10pm, free.
Martini Lounge John Collins, 138 Minna, SF; www.walkmen.com.

johncolins.com. 7pm. With DJ Mark Divita.

THURSDAY 24

ROCK/BLUES/HIP-HOP.

Anthem Johnny Foley's. 9pm, free.
"BB King Tribute" with Billy Big Daddy Cade Biscuits and Blues. 8 and 10pm, \$20.
Brand New Trash, TV Mike and the Scarecrows, Ottomobile and the Moaners Amnesia. 9pm, \$7.
Nate Currin, Brian Fuente, Jason Patrick Stevens Cafe Du Nord. 8pm, \$10.
Dangermaker, Lessons, San Francesca DNA Lounge. 9pm, \$8.
Earphunk Boom Boom Room. 8pm, \$7.
Ever Ending Kicks, Natural Harbors Hemlock Tavern. 8:30pm, \$6.
La Panique, Greater Sirens, La Montagne Bottom of the Hill. 9pm, \$8.
"Music for Mutts" with Purple Ones Red Devil Lounge. 9:30pm, \$25. Benefit for Muttville Senior Dog Rescue.
"Red Bull Thre3style" Independent. 8pm, \$15.
Ken Stringfellow, Maldives, Will Sprott Brick and Mortar Music Hall. 9pm, \$12-\$15.
"Voices of Latin Rock Benefit for Autism" Bimbo's. 6pm.
Walkmen, Father John Misty Fillmore. 8pm, \$25.

JAZZ/NEW MUSIC

Shawn Colvin Yoshi's SF. 8pm, \$40.
Stompy Jones Top of the Mark, 999 California, SF; www.topofthemark.com. 7:30pm, \$10.

FOLK/WORLD/COUNTRY

JimBo Trout and the Fishpeople Atlas Cafe, 3049 20 St, SF; www.atlascave.net. 8pm.
Twang! Honky Tonk Fiddler's Green, 1330 Columbus, SF; www.twanghonkytonk.com. 5pm.
Live country music.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$8.
All 80s Thursday Cat Club. 9pm, \$6.

Ritual Dubstep Temple. 10pm-3am, \$5.
Tropicana Madrone Art Bar. 9pm, free.

FRIDAY 25

ROCK/BLUES/HIP-HOP

Ash Thursday Bazaar Cafe, 5927 California, SF; (415) 831-5620. 7pm, free.
"BB King Tribute" with Billy Big Daddy Cade Biscuits and Blues. 8 and 10pm, \$20.
Body and Soul Johnny Foley's. 9pm, free.
Brian Jordan Band, Afrofunk Experience Slim's. 9pm, \$13.
Daniel Castro Band, Chris Cobb Band Great American Musical Hall. 9pm, \$15.
Fake Your Own Death, Happy Fangs, Vela Bottom of the Hill. 10pm, \$10.
Inferno of Joy, Tunnel Hemlock Tavern. 9:30pm, \$7.
KRS-One Yoshi's SF. 10:30pm, \$25.
Johnny Lawrie El Rio. 9pm, \$5.
Midtown Social, Myron and E, Selecter DJ Kirk and DJ Ren Elbo Room. 10pm, \$10.
Modern Kicks, Cumstain, Mud Mouth, Dead Waste, Banshee Boardwalk, Gladys Brick and Mortar Music Hall. 9pm, \$5.
Mike Realm's Ghetto Blaster, D-Sharp, Miles the DJ Independent. 9pm, \$15.
Sensations, Jackpot, Prairiedog Chapel, 777 Valencia, SF. www.thechapelsf.com. 9pm, \$12.
Solwave, Trophy Fire, Via Coma Rickshaw Stop. 9pm, \$10-\$12.

JAZZ/NEW MUSIC

Shawn Colvin Yoshi's SF. 8pm, \$45.
"Disappear Incompletely: The Music of Radiohead" Red Poppy Art House. 8pm, \$10-\$15.
Electro-jazz arrangements.
Michael McIntosh Rite Spot. 9pm, free.
Rival Sons Cafe Du Nord. 9pm, \$10.

FOLK/WORLD/COUNTRY

Baxtalo Drom Amnesia. 9pm, \$7-\$10.
Oarsman 50 Masion Social House, SF;

www.50masonsocialhouse.com. 7pm.
Trio Troubadour Bissap Baobab, 3372 19th St, SF; www.bissapbaobab.com. 7pm, free.

DANCE CLUBS

Cool Story Bro DNA Lounge. 9pm, \$20. With Crizzly, Atom One, Sam F, Freefall.
Illumination: Envision Festival Fundraiser 1015 Folsom, SF. 10pm.
Moguai, G-Stav Vessel, 85 Campton Place, SF; www.vesself.com. 10pm, \$20-\$30.

SATURDAY 26

ROCK/BLUES/HIP-HOP

Blues Ambassadors Biscuits and Blues. 8 and 10pm, \$22.
Conspiracy of Beards Riptide Tavern. 9:30pm, free.
Exhausted Pipes Red Devil Lounge. 7pm, \$13.
Foreverland, Minks Bimbo's. 9pm, \$22.
Katdelic, Groove Session Boom Boom Room. 8pm, \$12.
Locura, Shake Your Peace!, Makru Great American Musical Hall. 9pm, \$17-\$20.
Niki and the Dove, Vacationer, DJ Aaron Axelsen Independent. 9pm, \$15.
SF Rock Project Thee Parkside. Noon, \$5.
Stellar Corpses, Rocketz, Memphis Murder, Limnus Slim's. 8:30pm, \$13-\$15.
Sunbeam Rd., Casey Chisolm Thee Parkside. 9pm, \$7.
Ticket to Ride Johnny Foley's. 9pm, free.
Trainwreck Riders El Rio. 10pm, \$8.
Tsar, Radishes, Custom Kicks Hemlock Tavern. 9:30pm, \$7.
Vinyl and special guests **Lebo, Bo, Jeconte and Friends** Brick and Mortar Music Hall. 9pm, \$15-\$20. FunkRaiser for Mali.
Wovenhand, Vir, Yassou Benedict Bottom of the Hill. 9:30pm, \$14.
Zodiac Death Valley, Hollow Mirrors, Peach Kings, Down and Outlaws Milk Bar. 9pm, \$10.

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Fri Jan 25 9:30pm \$7	THE TUNNEL (rec. rel.) Inferno of Joy, Tender
Sat Jan 26 9:30pm \$7	TSAR (LA) The Radishes, Custom Kicks
Sun Jan 27 EARLY 6pm \$6	PRIMITIVE HEARTS Can Of Beans (San Pedro), Pigs
LATER 10pm FREE	DJ TEDDY TED
Mon Jan 28 7pm \$5	PORCHLIGHT OPEN DOOR
Tue Jan 29	TBA
Wed Jan 30 8:30pm \$6	ALL YOUR SISTERS Tabor Mountain (ex-Creepy Marbles), Jon Barba
Thu Jan 31 8:30pm \$10	RADAR BROS. (Merge) Michael Zapruder, Foli (membs. Social Studies)
Fri Feb 1 9:30pm \$6	WARM SODA Cocktails (rec. rel.), DSTVV
Sat Feb 2 9:30pm \$10	WOUNDED LION (LA) Dan Melchior Und Das Menace The Mallard

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FOLK/WORLD/COUNTRY

Americano Social Club Red Poppy Art House. 8pm, \$15-\$20.
"Aswang – a Tagalog Song Cycle" Bindlestiff Studio, 185 Sixth St, SF; www.kularts.org. 8pm, \$15.
Sonya Cotton, Kelly McFarling, Mana Maddy, Rebecca Cross Community Music Center, 544 Capp, SF; www.kangarooconcerts.com. 7:30pm.
Gaucha, Kally Price and the Old Blues and Jazz Band, Craig Ventresco St Cyperian's Church, 2097 Turk, SF; www.noevalleymusicseries.com. 8pm, \$12.
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CONTINUES ON PAGE 34 >>

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DANCE CLUBS

Bearracuda Rickshaw Stop. 9pm, \$6-\$8.
Bootie SF: '90s Mashup Night DNA Lounge. 9pm, \$10-\$15.
Dark Room 2.0 Anniversary Cafe Du Nord. 9:30pm, \$7.
120 Minutes Elbo Room. 10pm, \$12.
Temptation Cat Club. 9:30pm. \$5-\$8.

SUNDAY 27

ROCK/BLUES/HIP-HOP

Before the Brave, **Glossary**, **Travis Hayes** Thee Parkside. 8pm, \$8.

Tyler Bryant and the Shakedown, **Lea Grant** Brick and Mortar Music Hall. 8pm, \$12.
DJ Teddy Ted Hemlock Tavern. 8:30pm, \$7.
Pentatonix Warfield. 8pm, \$28.
Terry Savastano Johnny Foley's. 9pm, free.
"SF Rock Project's Tribute to **Black Sabbath**, **Frank Zappa**, and **Captain Beefheart**" Bottom of the Hill. 2pm, \$5.

JAZZ/NEW MUSIC

Belinda Blair Bliss Bar, 4026 24th St, SF; www.blissbar.com. 4:30pm, \$10.

FOLK/WORLD/COUNTRY

"**Aswang** — a Tagalog Song Cycle" Bindlestiff Studio, 185 Sixth St, SF; www.kularts.org. 3pm, \$15.
Brazil and Beyond with **Rebecca Kleinmann** Bissap Baobab, 3372 19th St, SF; www.bissapbaobab.com.

bab.com. 6:30pm, free.
"Mexico City and Beyond" Community Music Center, 544 Capp, SF; www.sfcmc.org. 4pm, \$10-\$15.
Twang Sunday Thee Parkside. 4pm, free. With **Laura Benitez** Band.
Western Swing with **Heel Draggers** Amnesia. 8pm, \$5-\$10 (with dance lesson).

DANCE CLUBS

Dub Mission Elbo Room. 9pm, \$6.
Jock Lookout, 3600 16th St, SF; www.lookoutsf.com. 3pm, \$2.

MONDAY 28

ROCK/BLUES/HIP-HOP

Damir Johnny Foley's. 9pm, free.

Mike Olmos Jazz Pro Jam Biscuits and Blues. 7:30 and 11:30pm, \$12.

JAZZ/NEW MUSIC

Mike Burns Rite Spot. 8:30pm, free.

DANCE CLUBS

Death Guild DNA Lounge. 9:30pm, \$3-5.
M.O.M. Madrone Art Bar. 6pm, free.
Soul Cafe John Collins Lounge, 138 Minna, SF; www.johncolins.com. 9pm.

TUESDAY 29

ROCK/BLUES/HIP-HOP

Tia Carroll and **Hardwork** Biscuits and Blues. 8 and 11:30pm, \$15.

Cody ChesnuTT Independent. 8pm, \$15.
ESMK, **CYPH4**, **Ruff Draft**, **Demigod Bastards** Elbo Room. 9pm, \$6.
Good Gravy, **Neckbeard Boys** Brick and Mortar Music Hall. 9pm, \$7-\$10.
Willy Mason Chapel, 777 Valencia, SF. www.thechapelsf.com. 9pm, \$12-\$14.
One Hundred Percent, **Mosshead**, **Couches** Amnesia. 9pm, \$7.
Poor Luckies, **1906**, **Unmanned Pilots**, **DJ Alberto** Knockout. 9:30pm, \$5.
Tristan Prettyman Great American Musical Hall. 8pm, \$17-\$19.
Stan Erhart Band Johnny Foley's. 9pm, free.
Tropics Boom Boom Room. 8pm, \$5.
Vintage Trouble Cafe Du Nord. 8:30pm, \$12.
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9PM • \$8 ADV & \$10 DOOR
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PUCE MOMENT • DJ NEIL MARTINSON

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PAUL KELLY (DUO)
KAIL BAXLEY

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STAGE LISTINGS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete stage listings, see www.sfbg.com.

THEATER

OPENING

Cat on a Hot Tin Roof Buriel Clay Theater at the African American Art and Culture Complex, 762 Fulton, SF; www.african-americanshakes.org. \$10-15. Opens Sat/26, 8pm. Runs Sat, 8pm; Sun, 3pm. Through Feb 17. African-American Shakespeare Company performs Tennessee Williams' Pulitzer-winning classic.

4000 Miles Geary Theater, 415 Geary, SF; www.act-sf.org. \$20-150. Opens Wed/23, 8pm. Runs Wed-Sat, 8pm (also Sat, 2pm); Sun, 2 and 8pm; Tue, 7pm. Through Feb 10. ACT performs Amy Herzog's comedy about growing up and growing old, and the moments in between.

Se Llama Cristina Magic Theatre, Fort Mason Center, Marina at Laguna, SF; www.magictheatre.org. \$22-60. Previews Wed/23-Sat/26, 8pm; Tue/29, 7pm. Opens Jan 30, 8pm. Runs Tue, 7pm; Wed-Sat, 8pm (also Feb 2 and 13, 2:30pm); Sun, 2:30pm. Magic Theatre performs the world premiere of Octavio Solis' multi-layered drama.

Princess Ivanova Performance Art Institute, 75 Boardman, SF; www.thecollectedworks.org. \$20-30. Opens Thu/24, 8pm. Runs Thu-Sat, 8pm. Through Feb 9. The Performance Art Institute presents Witold Gombrowicz's 1935 Absurdist comedy.

SF Sketchfest: The San Francisco Comedy Festival Various venues, SF; www.sfsketchfest.com. Ticket prices vary according to event. Jan 24-Feb 10. The popular fest returns for its 12th year, featuring an array of comedy programs including tributes to *Portlandia*, *The Adventures of Pete and Pete*, and Bruce Campbell; a series of Reggie Watts performances; film screenings; sketch and improv shows; and more.

BAY AREA

Our Practical Heaven Aurora Theatre, 2081 Addison, Berk; www.auroratheatre.org. \$32-60. Previews Fri/25-Sat/26 and Jan 30, 8pm; Sun/27 and Tue/29, 7pm. Opens Jan 31, 8pm. Runs Tue and Sun, 7pm (also Sun, 2pm); Wed-Sat, 8pm. Through March 3. Aurora Theatre Company presents the world premiere of Anthony Clarvoe's play about a family that gathers in a home they'll soon lose due to a rising sea.

Waiting for Godot Marin Theatre Company, 397 Miller, Mill Valley; www.marintheatre.org. \$36-52. Previews Thu/24-Sat/26, 8pm; Sun/27, 7pm. Opens Tue/29, 8pm. Runs Tue and Thu-Sat, 8pm (also Feb 2, and 16, 2pm; Feb 7, 1pm); Wed, 7:30pm; Sun, 2 and 7pm. Through Feb 17. Marin Theatre Company performs Samuel Beckett's modern classic.

The Wild Bride Berkeley Repertory Theatre, Roda Theatre, 2015 Addison, Berk; www.berkeleyrep.org. \$35-89. Opens Sat/26, 8pm. Runs Tue and Thu-Sat, 8pm (also Sat, 2pm); Wed and Sun, 7pm (also Sun, 2pm; no matinee Sun/27). Through Feb 17. Berkeley Rep performs a return engagement of Emma Rice's grown-up fairy tale.

ONGOING

Dear Harvey New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25-45. Previews Wed/23-Fri/25, 8pm. Opens Sat/26, 8pm. Runs Wed-Sat, 8pm; Sun, 2pm. Through Feb 24. New Conservatory Theatre Center performs Patricia Loughrey's play about Harvey Milk, drawn from over 30 interviews.

Foodies! The Musical Shelton Theater, 533 Sutter, SF; www.foodiesthemusical.com. \$30-34. Fri-Sat, 8pm. Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all about food.



**ZZ MOOR STARS
AS MAGGIE THE CAT IN AFRICAN-
AMERICAN SHAKESPEARE
COMPANY'S PRODUCTION OF
CAT ON A HOT TIN ROOF.**

PHOTO BY LANCE HUNTLEY

FOR MORE ARTS CONTENT VISIT
SFBG.COM/PIXEL_VISION

ON THE CHEAP

On the Cheap listings by Cortney Clift. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 23

"From Vision to Icon: Building the Golden Gate Bridge" Sports Basement, 1590 Bryant, SF. www.sfwalksandtalks.com. 7pm, free. Local writer, producer, and narrator Peter Moylan presents the story of the Golden Gate Bridge, exploring all the triumphs and challenges encountered throughout its creation. The lecture will be told with over 120 historic photos in the live documentary style SF Walks and Talks is known for.

THURSDAY 24

"Pixilated Drift" Johansson Projects, 2300 Telegraph, Oakl. www.johanssonprojects.net. Through March 16. Noon-6pm, free. The show will feature Andrew Benson's hypnotic pixel prints, David O' Brien's explosive and abstract video stills, and Tamara Albaitis' sound sculptures, sure to be as entrancing and mysterious to look at as they are to listen to.

FRIDAY 25

"Full Wolf Moon" Cotton Mill Studios, 1091 Calcut, Oakl. www.f3oakland.com. 6-10pm, free. F3 at the Cotton Mill will be showing off resident and guest artists' new work in the collective's eighth event. The evening will be a bit of a cultural smorgasbord with various galleries and studios open throughout the building, live music, dance, and spoken word in the "Wolf Den," a design bazaar, and food trucks. Free shuttle transportation will be provided to the Cotton Mill Studios from the Fruitvale BART station from 6-10:30pm.

Fundraiser for KP00 Radio Mercury Café, 201 Page, SF. 7-10pm, free. For over 40 years local nonprofit radio station has been discussing issues facing underserved communities such as GLBT folks, low-income families and young people as well as playing music largely absent in mainstream media. But KP00 has recently lost a significant source of funding due to budget cuts. Head over to Mercury Café for a night of food, drinks, and music to help keep the station on the air. 10 percent of all sales will go to KP00.

"Deviant Type Press Benefit Show" Temescal Arts Center, 511 Eighth St., Oakl. 7pm, \$10 donation suggested. Hosted by Jezebel Delilah X, this evening will consist of readings by Mia McKenzie, fat activist Virgie Tovar, Sister Spit-Valencia queer author Michelle Tea, and Manish Vaidya. After the readings Bay Area band Gaymours rocks.

SATURDAY 26

"All You Can Dance" Alonzo King LINES Dance Center, 26 Seventh St., fifth floor, SF. www.linesballet.org. 1-5pm, \$5. Whether you've been itching to brush up on your ballet skills or wanting to test your talent in Zimbabwean dance, the \$5 entry fee allows you try out any and all classes on today's schedule. Offering everything from Bollywood dance to Pilates to Argentinean tango, you're free to dance 'til you drop.

Roe vs. Wade 40th anniversary celebration Justin Herman Plaza, SF. www.oursilverribbon.org. 10am-12pm, free. Reproductive rights pioneer Pat Maginnis, President of the San Francisco Board of Supervisors David Chiu, and other speakers will be addressing women's rights issues today in remembrance of the legendary court case. It may not technically be a carnival but there will be face painting, airbrush tattoos, balloon twisters, a bubble artist, as well as a performance by One Billion Rising Dance Flash Mob — and that is close enough for us.

SUNDAY 27

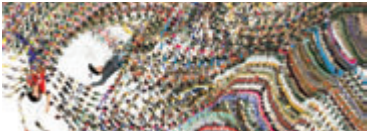
"San Francisco Poet Laureate Alejandro Murguía's Inaugural Address" San Francisco Main Library, Koret Auditorium, 100 Larkin, SF. www.sfp.org. 1-3pm, free. Murguía will give his inaugural address as the city's sixth poet laureate and speak about the connection Latino history and San Francisco history have to one another as well as how poetry has affected the local Latino community. A reception will follow his wise words, so you'll have ample time to chew them over.

"Drunken Spelling Bee" Café Royal, 800 Post, SF. www.caferoyale-sf.com. 6pm, free. Hosted by Jimi Moran, this event is exactly what it sounds like. Maybe you dominated in your sixth grade spelling bee, but how are your skills after a few beers? No iPhone spell checks allowed.

"Oakland Youth Orchestra 'Russian Romance' Winter Concert" Holy Names University, 3500 Mountain, Oakl. www.oyo.org. 3pm, free. Get classy Sunday afternoon on what is sure to be something far better than an average high-school music recital.

TECH-INSPIRED ART STARS AT JOHANSSON PROJECTS' NEW

EXHIBIT "PIXILATED DRIFT" IMAGE BY DAVID O'BRIEN VIA JOHANSSON PROJECTS



The 75 musicians who make up the Oakland Youth Orchestra range from ages 12 to 22 but possess musical skills far beyond their years. The concert will include festive pieces by Dimitri Shostakovich, Pyotr Ilyich Tchaikovsky, and Sergei Rachmaninov.

MONDAY 28

Berkeley Arts & Letters presents Adam Mansbach's *Rage is Back* The Marsh Berkeley, 2120 Allston, Berk. www.berkeleyarts.org. 7:30pm, \$5/students, \$12/advance. The author of the No. 1 New York Times bestseller *Go the F**k*

to *Sleep* is back to tell the story of a clever kid, the father who left him, and the greatest graffiti stunt New York City has ever seen in his new book titled *Rage is Back*. Today Mansbach will read and discuss his new release. The Marsh Cabaret Bar will be open before, during, and after the program.

TUESDAY 29

Recology art exhibit and panel discussion Reception at 503 Tunnel, SF. 5-7pm, free. Panel discussion at 401 Tunnel, SF. 7pm, free. Exhibition also on display Fri/25, 5-9pm; Sat/26, 1-3pm. www.recologysf.com. Recology's artist in residence program will exhibit work created by Michael Damm, Julia Goodman, and Jeff Hantman over the past four months, made from scavenged materials found at the dump. After the exhibit, head a few doors down to catch the artists talking about their experience working to create art in trashland. **SFBG**



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ROS WELL FILMS PRESENTS

SPECIAL SCREENING THURSDAY 1/31

ROXIE THEATER: 9:45PM
3117 16th St., San Francisco

LANDMARK SHATTUCK: 7:00PM
2230 Shattuck Ave., Berkeley

SOUNDCITYMOVIE.COM.

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THEATRICAL ENGAGEMENT STARTS FRIDAY 2/1
ROXIE THEATER • DAILY: FRI 2/1 - WED 2/6: 7:15 & 9:30PM

“GOD IS PUNISHING ME FOR MY PAST WICKEDNESS BY KEEPING ME ALIVE AND IN AS MUCH PAIN AS HE CAN.”
-GINGER BAKER

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STARTS FRIDAY JANUARY 25 **ROXIE THEATER**
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FILM LISTINGS

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Maria Vizcarrondo. For rep house showtimes, see Rep Clock. For complete film listings, see www.sfbg.com.

OPENING

Beware of Mr. Baker This mesmerizing bio-doc about volatile, wildly talented drummer Ginger Baker (Cream, Blind Faith) begins with the 70-something musician clocking director Jay Bulger in the face. After this opening, Bulger — who also wrote a deeply compelling article about Baker for Rolling Stone last year — wisely pulls himself out of the narrative, instead turning to a wealth of new interviews (with Baker, his trademark red locks faded to gray, and many of his musical and personal partners, including Eric Clapton and multiple ex-Mrs. Bakers), vintage performance footage, and artful animation to weave his tale. Baker’s colorfully-lived, improbably long life has been literally all over the map; he overcame a hardscrabble British childhood to find jazz and rock stardom, and along the way jammed with Fela Kuti in Nigeria (where he picked up his fierce love of polo), broke many hearts (his own kids’ among them) and lost multiple fortunes, spent a stint in the US, and eventually landed at his current farm in South Africa. Two constants: his musical genius, and his frustratingly jerky behavior — the consequence of a naturally prickly personality exacerbated by copious drug use and bitterness. A must-see for musicians and those who love them. (1:30) *Roxie*. (Eddy)

Hansel & Gretel: Witch Hunters Jeremy Renner and Gemma Arterton star in this fairy-tale action film directed by Tommy Wirkola (2009’s *Dead Snow*). (1:41) *California*.

In Another Country This latest bit of gamesmanship from South Korea’s Hong Sang-soo (2000’s *Virgin Stripped Bare by Her Bachelors*) has Isabelle Huppert playing three Frenchwomen named Anne visiting the same Korean beachside community under different circumstances in three separate but wryly overlapping stories. In the first, she’s a film director whose presence induces inapt overtures from both her married colleague-host and a strapping young lifeguard. In the more farci-

YU JUNSANG AND ISABELLE HUPPERT IN **HONG SANG-SOO’S** *IN ANOTHER COUNTRY*, OUT FRI/25 PHOTO COURTESY KINO LORBER, INC.



cal second, she’s a horny spouse herself, married to an absent Korean man; in the third, a woman whose husband has run away with a Korean woman. The same actors as well as variations on the same characters and situations appear in each section, their rejiggered intersections poking fun at Koreans’ attitudes toward foreigners, among other topics. Airy and amusing, *In Another Country* is a playful divertissement that’s shiny as a bubble, and leaves about as much of a permanent impression. (1:39) (Harvey)

Movie 43 An A-list ensemble cast (Hugh Jackman, Halle Berry, Kate Winslet) and multiple directors (Peter Farrelly, James Gunn, Bob Odenkirk) combine their star power for this 12-chapter comedy film. (1:37)

Parker “Jason Statham” is pretty much a distinct genre at this point, yeah? (1:58) *Shattuck*.

Quartet See “Smith Happens.” (1:38) *Embarcadero*.

ONGOING

Amour Arriving in local theaters atop a tidal wave of critical hosannas, *Amour* now seeks to tempt popular acclaim — though actually *liking* this perfectly crafted, intensely depressing film (from Austrian director Michael Haneke) may be nigh impossible for most audience members. Eighty-something former music teachers Georges and Anne (the flawless Jean-Louis Trintignant and Emmanuelle Riva) are living out their days in their spacious Paris apartment, going to classical concerts and enjoying the comfort of their relationship. Early in the film, someone tries to break into their flat — and the rest of *Amour* unfolds with a series of invasions, with Anne’s declining health the most

REP CLOCK

Schedules are for Wed/23-Tue/29 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

ARTISTS’ TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$6. **dreambody/earthbody** (Alli, 2012), Fri, 8. With director Antero Alli in person. “Trance Mutations,” live musical performances with accompanying projections curated by Micah Danemayer, Sat, 8.

BALBOA 3630 Balboa, SF; cinemasf.com/balboa. \$7.50-10. **Let Fury Have the Hour** (D’Ambrosio, 2012), Wed-Thu, 3, 5, 7:15.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. • **Daisies** (Chytilová, 1966), Wed, 3:15, 7, and **Pierrot Le Fou** (Godard, 1965), Wed, 4:45, 8:35. “SF Sketchfest Opening Night: Rifftrax Presents Night of the Shorts IV: Riffizens on Patrol,” Thu, 8. This event, \$30; advance tickets and info at www.sfsketchfest.com. **Noir City: The 11th Annual San Francisco Film Noir Festival:** **Gun Crazy** (Lewis, 1950), Fri, 8, with post-film conversation with star Peggy Cummins; • **Curse of the Demon** (Tourneur, 1957), Sat, 1, 5, and **Hell Drivers** (Endfield, 1957), Sat, 3; • **Try and Get Me!** (Endfield, 1951), Sat, 7:30, and **The Hoodlum** (Nossek, 1951), Sat, 9:20; • **Repeat Performance** (Werker, 1947), Sun, 1, 5, 9:10, and **Sunset Boulevard** (Wilder, 1950), Sun, 2:50, 7; • **A House Divided** (Wyler, 1931), Mon, 7; **The Kiss Before the Mirror** (Whale, 1933), Mon, 8:25; **Laughter in Hell** (Cahn, 1933), Mon, 9:45; • **Native Son** (Chenal, 1951), Tue, 7, and **Intruder in the Dust** (Brown, 1949), Tue, 9. More info at www.noircity.com; advance tickets (\$10-15) at www.brownpapertickets.com.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilrm.org. \$6.75-\$10.25. **Amour** (Haneke, 2012), call for dates and times. **My Worst Nightmare** (Fontaine, 2012), call for dates and times. **The Rabbi’s Cat** (Sfar and Delesvaux, 2011), call for dates and times.

CLAY 2261 Fillmore, SF; www.landmarktheatres.com. \$9-10. “Midnight Movies:” **The Rocky Horror Picture Show** (Sharman, 1975), Sat, midnight. With live performers the Bawdy Caste.

GRACE CATHEDRAL 1100 California, SF; gracecathedral.org/concerts. \$10-20 (both films, \$17-24). “An Evening of Silent Films at Grace Cathedral:” **The Battleship Potemkin** (Eisenstein, 1925), Sat, 7; **Nosferatu** (Murnau, 1922), Sat, 9. With organ accompaniment by Dorothy Papadakos.

NEW PARKWAY 474 24th St, Oakl; www.thenewparkway.com. \$6. “Documentary Film Series:” **Brooklyn Castle** (Dellamaggiore, 2012), Tue, 7.



PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. “African Film Festival 2013:” **Microphone** (Abdalla, 2010), Wed, 7; **Black Africa, White Marble** (Bicocchi, 2011), Sun, 3; **Monica Wangu Wamwere: The Unbroken Saint** (Murago Munene, 2011), Tue, 7. “Film 50: History of Cinema: The Cinematic City:” **Berlin: Symphony of a Great City** (Ruttman, 1927), Wed, 3:10. With lecture by Marilyn Fabe; advance tickets (special pricing: \$5.50-\$11.50) recommended as programs often sell out. **The Saddest Music in the World** (Maddin, 2003), Thu, 7. Tenth anniversary celebration. “Alfred Hitchcock: The Shape of Suspense:” **Rear Window** (1954), Fri, 7. “The Hills Run Red: Italian Westerns, Leone, and Beyond:” **Navajo Joe** (Corbucci, 1966), Fri, 9:10; **Sabata** (Parolini, 1969), Sun, 5. “Behind the Scenes: The Art and Craft of Cinema with Title Designer Kyle Cooper:” **Se7en** (Fincher, 1995), Sat, 8. With Kyle Cooper in person. “Werner Schroeter: Magnificent Obsessions:” **Mondo Lux** (Mikesh, 2011), Tue, 7.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. **Holy Motors** (Carax, 2012), Wed, 9:15; Thu, 9. “SF Film Redux:” **So I Married an Axe Murderer** (Schlamme, 1993), Wed, 7. This event, \$18.50. **The Law in These Parts** (Alexandrowicz, 2012), Wed, 9:15; Thu, 7, 9:05. **How to Survive a Plague** (France, 2012), Thu, 7. **Beware of Mr. Baker** (Bulger, 2012), Jan 25-31, call for times.

VOGUE 3290 Sacramento, SF; www.mostlybritish.org. \$12.50-35 (festival pass, \$99). Mostly British Film Festival, new and classic films from the UK, Ireland, Australia, and South Africa, Wed-Thu.

VORTEX ROOM 1082 Howard, SF; Facebook: The Vortex Room. \$10-15. “Fabulous Film Femmes: Anna Biller and Sietske Tjallingii,” short films with directors in person, Sat, 8. “Vortex II:” • **Genesis II** (Moxey, 1973), Sun, 6; **Planet Earth** (Daniels, 1974), Sun, 7:30; **Brave New World** (Brinckerhoff, 1980), Sun, 9.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; www.ybca.org. \$8-10. “2012 British Arrows Awards,” showcase of the best television, online, outdoor, and cinema commercials made by British ad agencies and production companies, Thu-Sun, 4, 6, 8 (no 8pm show Sun). **SFBG**

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FILM LISTINGS

distressing, though there are also unwanted visits from the couple's only daughter (an appropriately self-involved Isabelle Huppert), an inept nurse who disrespects Anne and curses out Georges, and even a rogue pigeon that wanders in more than once. As Anne fades into a hollow, twisted, babbling version of her former self, Georges also becomes hollow and twisted, taking care of her while grimly awaiting the inevitable. Of course, the movie's called *Amour*, so there's some tenderness involved. But if you seek heartwarming hope and last-act uplift, look anywhere but here. (2:07) **Smith Rafael.** (Eddy)

Broken City Catherine Zeta-Jones' measured performance and killer wardrobe run away with this uneven political thriller about a made-up Manhattan with real(-ish) problems. Russell Crowe is only slightly improving his record post-*Les Mis*, as he plays another harried and morally confused agent "for the people." Here, he's Mayor Hostetler, a swag-gering politico with fingers in New York's real estate cookie jar and the sort of "get shit done" directive that results in bodies lying in NYC's overfilled gutters. Good thing he has Mark Wahlberg in his back pocket, a cop who slipped a murder wrap and now scrapes the bottom for gigs as a private detective. Seven years ago Billy Taggart (Wahlberg) was seeking vigilante justice for the victim of a rape-murder in the city's biggest ghetto. The victim became a household name but the killer was let off, leading to cries about the validity of NY's justice system and to allusions to the Central Park Five. *Broken City* is less about a broken City and more about broken Men, and there are certain elements that seem too subtle for a story built on such bald-faced and predictable strategy. Between a script that's struggling to demonstrate moral compromise and integrity, and direction (by Allen Hughes) that's as sensitive to nuance as a border collie, it's hard to find much beyond Zeta-Jones' shoe stylings to admire. (1:49) **1000 Van Ness, SF Center.** (Vizcarrondo)

Gangster Squad It's 1949, and somewhere in the Hollywood hills, a man has been tied hand and foot to a pair of automobiles with the engines running. Coyotes pace in the background like patrons queuing up for a table at Flour + Water, and when dinner is served, the presentation isn't very pretty. We're barely five minutes into Ruben Fleischer's *Gangster Squad*, and fair warning has been given of the blood-letting to come. None of it's quite as visceral as the opening scene, but Fleischer (2009's *Zombieland*) packs his tale of urban warfare with plenty of stylized slaughter to go along with the glamour shots of mob-run nightclubs, leggy pin-curved dames, and Ryan Gosling lounging at the bar cracking wise. At the center of all the gunplay and firebombing is what's framed as a battle for the soul of Los Angeles, waged between transplanted Chicago mobster Mickey Cohen (Sean Penn) — who wields terms like "progress" and "manifest destiny" as a rationale for a continental turf war — and a police sergeant named John O' Mara (Josh Brolin), tasked with bringing down Cohen's empire. The assignment requires working under cover so deep that only the police chief (Nick Nolte) and the handpicked members of O' Mara's "gangster squad" — ncluding Gosling, a half-jaded charmer who poaches Cohen's arm candy (Emma Stone) — know of its existence. This leaves plenty of room for improvisation, and the film pauses now and again to wonder about what happens when you pit brutal amorality against brutal morality, but it's a rhetorical question, and no one shows much interest in it. Dragged down by talking points that someone clearly wanted wedged in (as well as by O'Mara's ponderous voice-overs), the film does better when it abandons gravitas and refocuses on spinning its mythic tale of wilder times in the Golden State. (1:53) **Metreon, 1000 Van Ness.** (Rapoport)

The Last Stand With gun control issues dominating the news, what better time to release a movie that lovingly glorifies the wonders of excessive firepower? Fortunately for star Arnold Schwarzenegger, making his return to leading-man status after that little fling with politics, *The Last Stand* is stupidly enjoyable enough to make any such PC-minded realizations relatively fleeing ones. When a Mexican drug lord (who also happens to be an expert race-car driver) escapes from federal custody and begins speeding home in a super-Corvette, the lead FBI agent (Forest Whitaker, slumming big-time) realizes his only hope is a teeny Arizona border town that happens to be overseen by Sheriff Schwarzenegger. (Other residents include a couple of hapless deputies; an Iraq war vet; and a gun nut played by a cartoonishly obnoxious Johnny Knoxville.) Can this ragtag crew hold off first the drug lord's advance team (led by a swaggering Peter Stormare), and then the head baddie himself? Duh. The biggest surprise *The Last Stand* offers is that it's actually pretty fun — no doubt thanks to the combo of Korean director Kim Jee-woon (2008's eccentric *The Good, The Bad, and the Weird*;



FIRST RUN VENUES

The following is contact information for Bay Area first-run theaters.

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero 1 Embarcadero Center, promenade level. 267-4893.

KRISTEN BELL AND JUSTIN LONG STAR IN ENSEMBLE COMEDY *MOVIE 43*, OUT FRI/25.

PHOTO BY JESSICA MIGLIO

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Marina 2149 Chestnut. www.intsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.

New People Cinema 1746 Post. www.newpeopleworld.com.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

SF Center Mission between Fourth and Fifth Sts. 538-8422.

Stonestown 19th Ave/Winston. 221-8182.

Sundance Kabuki Cinema Post/Fillmore. 929-4650.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

New Parkway 474 24th St, Oakl. (510) 658-7900.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

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Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. **SFBG**

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2003's spooky *A Tale of Two Sisters*) and the heft of Schwarzenegger's still-potent charisma. (1:47) **Metreon, 1000 Van Ness.** (Eddy)

The Law in These Parts Ra'anah Alexandrowicz's documentary is a rather extraordinary historical record: he interviews numerous retired Israeli judges and lawyers who shaped and enforced the country's legal positions as occupiers of Palestinian land and "temporary guardians" of a Palestinian populace living under foreign occupation. The key word there is "temporary" — in using here a different (military rather than civil) justice from the one Israeli citizens experience, Israel has been able to exert the extraordinary powers of an invading force in wartime. But what is "temporary" about an occupation that's now lasted nearly 45 years? How can the state justify (under Geneva Convention rules, for one thing) building permanent Jewish settlements that now house about half a million Israelis on land that is as yet not legally Israel's? By constantly changing the terms and laws of occupation, they do just that. If many policies have been perhaps necessary to control terrorist attacks, one can argue that they and other policies have created the climate in which oppositional fervor and terroristic acts were bound to flourish. That, of course, is a political-ethical judgement far beyond the public purview of the judges and others here, whose dry legalese admits no personal culpability — and indeed sometimes seems almost absurdly divorced from real-world ethics and consequence, which of course serves an increasingly rigid governmental stance just fine. Without preaching, *The Law in These Parts* raises a number of discomfiting questions about bending law to suit an agenda that in any other context would seem frankly unlawful. (1:40) **Roxie.** (Harvey)

Mama From bin Laden to wild babes in woods, Jessica Chastain can't seem to grab a break. Equipped with just the bare outlines of a character, however, she's one of the few pleasures in this missed-opportunity of a grim, ghostly fairy tale. Expanding his short of the same name, director Andres Muschietti kicks off his yarn on a sadly familiar note in these days of seemingly escalating gun violence: little sisters Victoria and Lily have disappeared from their home, shortly after their desperate father (*Game of Thrones'* Nikolaj Coster-Waldau) has gone on a shooting spree. They repair to an abandoned cabin scattered with mid-century modern furniture. Five years on, the girls' scruffy artist uncle Lucas (also Coster-Waldau) is still searching for them, supported by his punk rock girlfriend Annabel (Chastain). The little girls lost are finally found by trackers — and they appear to be hopelessly feral, with the angelic-looking Victoria (Megan Charpentier), acting as the ringleader and the younger, bedraggled Lily (Maya Dawe) given to sleeping under beds and eating on all fours next to the dog bowl. The arty couple take them in and move into a "test house" provided by the sisters' enthralled therapist (Daniel Kash), obviously psyched to study not one but two Kaspar Hausers. The traumatized kids are clearly haunted by their experience — in more ways than one — as inexplicable bumps go off, night and day, and Misfits T-shirt-clad Annabel discovers the real meaning of goth while getting in touch with her seemingly deeply buried maternal urges. Unfortunately, despite possessing the raw material for a truly scary outing that plunges to the core of our primal instincts (what's scarier than an unsocialized kid that's capable of anything?) and showing off Muschietti's occasional instances of cinematic flair (as when multiple rooms are shown using split-screens), *Mama* ends up running away from the filmmaker and is finally simply spoiled by its mawkishly sentimental finale. It doesn't help that the inadequate script sports logic holes that a mama could drive a truck through. (1:40) **Metreon, 1000 Van Ness.** (Chun) **SFBG**

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LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-348111-00. The following is doing business as Bicycleette. 1661 Tennessee St., Suite 3B, San Francisco, CA 94107. The business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on: not applicable. This statement was signed by Christina Aguilar. This statement was filed by Elsa Campos, Deputy County Clerk, on Jan. 9, 2013. L#: 00006. Publication Dates: Jan. 23, 30 and Feb. 6, 13, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348344-00. The following is doing business as GetMYBoat LLC, 601 California Street Suite 1710, San Francisco, CA 94108. The business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on: Jan. 1, 2013. This statement was signed by Sascha Mornell in CA. This statement was filed by Maribel Jaldon, Deputy County Clerk, on Jan 17, 2013. L#00012; Publication: SF Bay Guardian. Dates: Jan. 23, 30 and Feb.6, 13, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347925-00. The following is doing business as (1) S.F. Silkscreen; (2) San Francisco Silkscreen, 262 Nevada St., San Francisco, CA 94110. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: not applicable. This statement was signed by Donald Richard Nyhagen, Jr.. This statement was filed by Maribel Jaldon, Deputy County Clerk, on Dec. 27, 2012. L#2205; Publication Dates: Jan.9, 16, 23, 30, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. 473643. The following is doing business as Real Property Management Elite Group, 4182 Albrae Street, Room 203, Fremont, CA 94358. The business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Marvin Shiue in CA. This statement was filed by Patrick O'Connell, Deputy County Clerk, on Jan 11, 2013. L#00015; Publication: SF Bay Guardian. Dates: Jan.23, 30 and Feb 6, 13, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347703-00. The following is doing business as Carnivals To Go, 353 Jersey St. San Francisco, CA 94114. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on May 1, 2012. This statement was signed by John Chamberlin. This statement was filed by Susanna Chin, Deputy County Clerk, on Dec. 13, 2012. L#2201; Publication Dates: Jan.9, 16, 23, 30, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348306-00. The following is doing business as Iaconi Construction, 825 Kansas Street, San Francisco, CA, 94107. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: Jan. 15, 2013. This statement was signed by Mauro Iaconi in CA. This statement was filed by Elsa Campos, Deputy County Clerk, on Jan 16, 2013. L#00014; Publication: SF Bay Guardian. Dates: Jan. 23, 30 and Feb.6, 13, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347967-00. The following is doing business as Syblya, 1410 South Van Ness Ave. San Francisco, CA 94110. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: not applicable. This statement was signed by Joao Paulo Dantas Aumond. This statement was filed by Elsa Campos, Deputy County Clerk, on Dec. 31, 2012. L#2204; Publication Dates: Jan.9, 16, 23, 30, 2013.

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: Jan. 9, 2013. To Whom It May Concern: The name of the applicant is: Burgers 355 LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 488 Hayes St, San Francisco, CA 94102. Type of Licenses Applied for: 48 - ON-SALE GENERAL PUBLIC PREMISES, L#00010; Publication Date: Jan. 23, 2013.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: Dec. 21, 2012. To Whom It May Concern: The name of the applicant is: Majdi Mohamad Nasser. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 2943 Mission Street, San Francisco, CA 94110. Type of Licenses Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE, L#00003. Publication Dates: Jan. 16, 23, 30, 2013

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: Jan. 7, 2012. To Whom It May Concern: The name of the applicant is: Seatown Fillmore, LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1946 Fillmore St., San Francisco, CA 94115. Type of Licenses Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE, L#00003; Publication Dates: Jan. 16, 23, 30, 2013.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME, CASE NUMBER: RG12654421. SUPERIOR COURT, 2233 Shoreline Drive, Alameda, CA 94501. PETITION OF Travis Lee Grant for change of name. TO ALL INTERESTED PERSONS: Petitioner Travis Lee Grant filed a petition with this court for a decree changing names as follows: Present Name: Travis Lee Grant. Proposed Name: Travis Lee Waltmon. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 2/15/2013. Time: 9:30 AM, 201 Thirteenth St., Oakland, CA 94612, Dept 31. Signed by Winifred Y. Smith, Presiding Judge of Superior Court on Oct. 31, 2012. L#00004, Publication dates: Jan. 16, 23, 30 and Feb. 6, 2013.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-12-549186. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Olga Myhaylovska for change of name. TO ALL INTERESTED PERSONS: Petitioner Olga Myhaylovska filed a petition with this court for a decree changing names as follows: Present Name: Olga Myhaylovska. Proposed Name: Olyia Victoria Angelov. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 2/28/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on Dec. 28, 2012. L#2203, Publication dates: Jan. 9, 16, 23, 30, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348343-00. The following is doing business as ZigAir LLC (DE), 601 California Street, suite 1710, San Francisco, CA. The business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on: Jan. 1, 2013. This statement was signed by Sascha Mornell in CA. This statement was filed by Michael Jaldon, Deputy County Clerk, on Jan 17, 2013. L#00013. Publication: SF Bay Guardian. Dates: Jan. 23, 30 and Feb 6, 13, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347675-00. The following is doing business as CratePlayer, 2030 Harrison St., San Francisco, CA 94110. The business is conducted by a corporation. Registrant commenced business under the above listed fictitious business name on: Jan. 1, 2012. This statement was signed by BeatsMe Inc. in CA. This statement was filed by Jennifer Wong, Deputy County Clerk, on Dec. 12, 2012. L#2206; Publication Dates: Jan. 9, 16, 23, 30, 2013.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549201 PETITION OF: Nancy I Frank FOR CHANGE OF NAME TO ALL INTERESTED PERSONS: 1. Petitioner: Nancy I Frank filed a petition with this court for a decree changing names as follows: Present name: a. Nancy I Frank to Proposed name: Nancy L Ippolito 2. THE COURT ORDERS that all persons interested in this matter appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. Any person objecting to the name changes described above must file a written objection that includes the reasons for the objection at least two court days before the matter is scheduled to be heard and must appear at the hearing to show cause why the petition should not be granted. If no written objection is timely filed, the court may grant the petition without a hearing. NOTICE OF HEARING a. Date: March 7, 2013; Time: 9:00 am ; Dept.: 514. The address of the court is Superior Court of California, County of San Francisco, 400 McAllister Street, San Francisco, CA 94102 3. a. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this County: San Francisco Bay Guardian Date: Jan 23,30 and Feb 6, 13, 2013.

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME. The registrant listed below has abandoned the use of the fictitious business name: A&F Albertsy, 1140 Brussels St., San Francisco, CA 94134. The fictitious business name was filed in the County of San Francisco under File# 311856 on: 5/2/08. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): Elsy Fernandez, 1140 Brussels St., San Francisco, CA 94134. This business was conducted by an individual. Signed Elsy Fernandez. Dated: Dec. 3, 2012 by Mariedyne L. Argente, Deputy County Clerk. L#2202; Publication Dates: Jan. 9, 16, 23, 30, 2013.

SUMMONS CASE NUMBER: FL377390, NOTICE TO DEFENDANTS: Peter M. Vaesau, YOU ARE BEING SUED BY PLAINTIFF: Heather R. Bassard, You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the Plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org). The California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), or by contacting your local court or county bar association. The name and address of this court is: 222 E. Weber Avenue, Stockton, California, 95202. The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney, is: In proper. Date: January 3, 2013 by Rosa Junqueiro, Deputy Clerk. L#00002, Publication Dates: Jan 16, 23, 30, 2013 and Feb 6, 2013.

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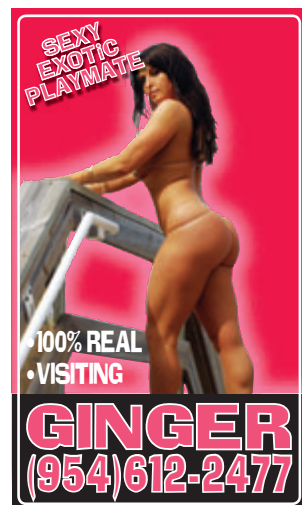
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PSYCHIC DREAM ASTROLOGY

JAN. 23-29, 2013

ARIES

March 21-April 19

Things must change, and part of that
process is letting go. You need to be
willing to go through the pain of loss
in order to create the room needed in
your life for that new relationship, idea,
or situation to flourish. There is a larger
cycle of growth, death, and renewal at
play in your life -- be open to it.

TAURUS

April 20-May 20

The best medicines for what ails you
are compassion, faith, and kindness.
If you're not nice to yourself you won't
have the energy needed to work on
the fundamentals effectively, Taurus.
You may be stuck with uncertainty
this week but you don't have to beat
yourself up about it.

GEMINI

May 21-June 21

Go for gold, Twin Star! You're chang-
ing in healthy and potentially long-
lasting ways, and the best thing you
can do is to set your sights on your
ideal possibilities. If you are willing to
put in the time and do the work, you
can create just about anything you
want this week. Don't let outdated
fears stop you.

CANCER

June 22-July 22

This week avoid the temptation to
compulsively look back, Cancer.
Love is a tricky thing; you've got to be
present for the object of your affec-
tion and not project your past all over
them. Even if you fear a replay of
your past, be willing to see yourself
or others for the changed version of
themselves that they are.

LEO

July 23-Aug. 22

If you don't learn from your past, then
you've got a lot of wasted wisdom
taking up space in your head, Leo.
Strive to notice the patterns running
through your life so you can make
certain that your participation is
fresh and conscientious. This week
you shouldn't just make it work, you
should make it work for you.

VIRGO

Aug. 23-Sept. 22

Your worries are not founded in
reality, Virgo. Instead of projecting
into what might go wrong, train your
watchful eyes on what might go well.
The potential in your life is fierce but
it will take your willingness to see the
best in order to produce it. What you
put in is what you'll get out this week.

LIBRA

Sept. 23-Oct. 22

As you move through steep emotional
terrain this week you will find that
things are both challenging and
rewarding. The best approach is to be
yourself, and not the version of you
that you think will be best suited for
your situation. Cope with things hon-
estly, even if it's less appealing, Libra.

SCORPIO

Oct. 23-Nov. 21

Making decisions is a pain in the butt,
but easy enough to do. It's following
through on them that's hard. Strive to
find creative and life-affirming ways
to make good on the promises you've
made to yourself or others this week.
You're only as good as your word,
Scorpio, so make yours awesome.

SAGITTARIUS

Nov. 22-Dec. 21

Communication happens on many
levels, Sag. There's what you say with
your mouth, touch screen, or key-
board. There's your body language;
how warm or guarded you are with
others. Finally, there's your actions,
the stuff that speaks volumes. Make
sure all parts of what you are saying
are in concert with each other.

CAPRICORN

Dec. 22-Jan. 19

You can work hard and accumulate
power, objects, relationships or time.
What's important is not how much you
have, it's how you use it. Challenge
yourself to enjoy the fruits of your
labors and to really take in what you've
got. This life is yours, are you enjoying
your potential and living it wisely?

AQUARIUS

Jan. 20-Feb. 18

There's no value in picking things to
pieces and trying to handle everything
on your own. Perfectionism and too
much attention to detail will backfire
this week, Water Bearer. Develop
confidence based on your strategies
and your largess of spirit will allow you
to see potential where all you would
otherwise see is problems, pal.

PISCES

Feb. 19-March 20

You can do this the easy way or the
hard way, Pisces. There's no getting
out of putting out effort and work-
ing diligently this week, but your
approach will have everything to do
with how that impacts you. Be kind to
yourself and adopt a willing attitude.
Ask for help when you need it and
your load will be easier to bear.

BY JESSICA LANYADOO

Jessica Lanyadoo has been a psychic dreamer for 18 years. Check out
her Web site at www.lovelanyadoo.com or contact her for an astrology or
intuitive reading at (415) 336-8354 or dreamyastrology@gmail.com.

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